BING

APRIL
1995

No. 109

THE INTERNATIONAL CROSBY CIRCLE

THE
INTERNATIONAL CROSBY CIRCLE

Founded 1950

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OUR COVER PHOTOGRAPH SHOWS BING IN THE FAMOUS SCENE FROM "TWO FOR TONIGHT" WHEN HE SOAKS ABOUT 50 PEOPLE WITH HIS SELTZER WATER BOTTLES - Photo Courtesy of Don Haizelden

Cassette Offers

Crosby stalwart **Ralph Harding** was honoured on an Australian radio show in December as mentioned in Bert Bishop's article and he has produced a most interesting 90 minute cassette for ICC members. Cost is only £2 including postage and the ICC will receive 50p from each cassette sold. Order this from Ralph at 'Crosbyana' 67 Shirley Drive, Heolgerrig, Merthyr Tydfil, Mid-Glam. S. Wales CF48 1SE. Contents of the cassette are:-

Side 1

1. Extracts from The Good Morning Show (N. Queensland Radio from Tully) presented by Nicola Stapleton, daughter of Ralph Harding as a special tribute to her father on his 75th. birthday.
2. Soundtrack songs from 'Blue Skies' including all songs recorded by Bing but deleted from film;- (a) Say It Isn't So (b) What I'll Do (c) All Alone (d) Remember (e) I'm Putting All My Eggs In One Basket (f) Cheek to Cheek (g) God Bless America
3. Sonny Boy (parody) by Bing and Sonny Tufts (from KMH) 4. Side By Side (KMH) 5. Amor (KMH)

Side 2

1. Zip A Dee Doo Dah 2. Takes Two To Tango 3. Valencia 4. How Are Things In Glocca Morra 5. I've Got The Sun In the Morning 6. Rhythm Boys broadcast over KFOX Long Beach, circa April 1930 (after they left Whiteman but before the Cocoanut Grove) (a) A Bench In The Park (b) Everything's Agreed Upon 7. Paramount Is On The Air - 'Smarty' from movie 'Double Or Nothing' (promotion) 8. Where Is Central Park (deleted from movie 'Sing You Sinners') 9. Nagasaki (with Mills Brothers from a Woodbury show) 10. Two For Tonight (master 90339-1) June 1935 11. June In January (master 79398-1) Sept. 1934 12. Extract from Philco Show 1/10/47 with Gary Cooper and Peggy Lee.

****

George Harwood is still offering the cassettes of Bing and Buddy Cole material as listed in BING 108. Contact George at 5 Glebe Road, Hemingford Grey, Huntingdon, Cambs PE18 9DS. Price for the entire collection £21.99 (inc. p.& p. to UK members). Individual cassettes can be purchased for £3.99 each with Volume 7 only costing £2.99. The ICC will receive £1 for each cassette sold. George will prepare cassettes of individual songs provided they are ordered in alphabetical order and each C90 would cost £4.99.

George also has earlier issues such as the 'Bing On TV' series and the 'Hollywood Palace' cassettes available at £3.99 each. Contact him direct for details.

****

John Marshall of 39 Kings Rd., Teddington, Middlesex TW11 0QD is offering the following to raise funds for the annual Variety advert.

1. A video of "Biography", a very interesting look at Bing's life which was originally shown on American TV in 1993. Introduced by Peter Graves. See review in BING 108, page 9 for further details. Price £8.50
2. An audio cassette featuring "Sing Something Crosby" and "David Jacobs Interviews Perry Como." Price £3. See Bert Bishop's 'Bing On The Box' article in BING 109 for further information on "Sing Something Crosby."

Both prices include p & p.

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Membership renewals fall due on 1st January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1st January 1995 are:

UK	£8.00 per annum
Europe, inc Eire	£9.00 per annum
USA & Canada	$20 per annum
Australia	A$30 per annum
New Zealand & South America	£11.50 per annum

All remittances should be paid in **£ sterling** payable to "Michael Crampton – ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see inside front cover.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material © ICC 1995.

EDITORIAL

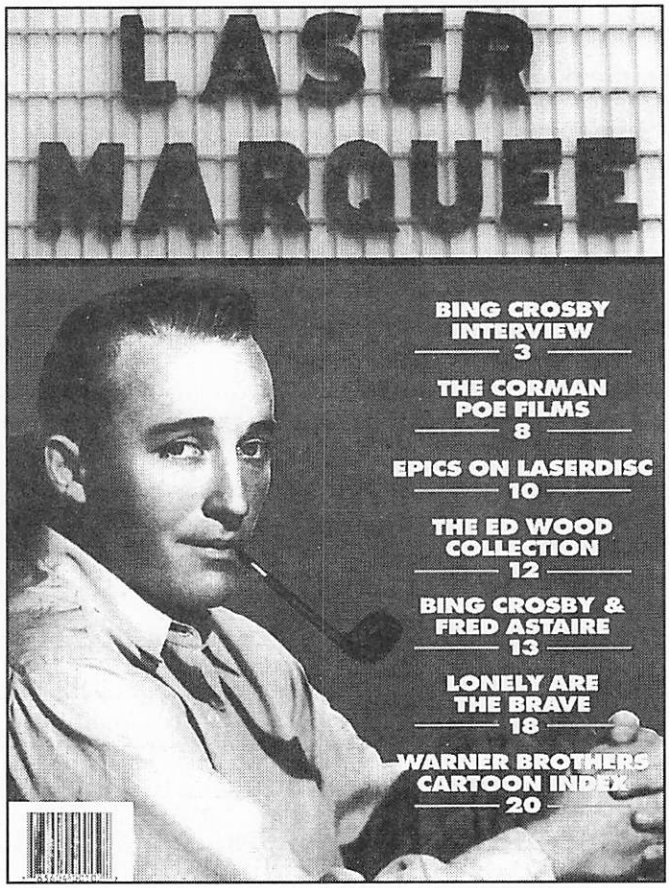
It is with great sadness that I have to announce the death of John Joyce on December 18th. 1994. Michael Crampton and I attended the funeral along with many local Crosby fans and Michael delivered one of the readings at the mass. Later at the crematorium, Bing's record of 'The Peace Prayer of St. Francis' was played adding a very potent moment to the proceedings. Michael Crampton's tribute will follow but the death of John will leave a huge gap on the Crosby scene. John set the benchmarks for the printing and format of the present BING magazine and it will be our challenge to maintain the standard in the future. His activities in making prestige publications about Bing available alone gave him an enormous workload before considering his many rare record releases, his Crosby letterpaper plus the calendars and menus. Overall his impact on the Crosby scene was huge and we are all going to miss him. We send our sincere condolences to Rita and the family.

John's son, also named John, has agreed to continue to be involved in the production and distribution of the magazine and he will also see through the Fred Reynolds series of books 'The Crosby Collection' as this was an especially important project to his father. Our grateful thanks are due to John junior. The future of the 'Songography' project being masterminded by Frans Van Der Kolff is being reviewed but it is still hoped to proceed with this.

There is plenty to write about on the current Crosby scene. Roger Osterholm's fascinating new book is now available and there have been major Crosby film seasons in the USA and in Ireland. CDs continue to appear in abundance and the UK radio scene has seen an upsurge in Bing activity. Bing has also been fairly prominent on laserdisc as well. In addition our man has been featured on the front of two important magazines in the USA (one example of which is reproduced here) and with Gary Giddins' extensive book due out in 1996, we can reasonably expect this upsurge in Bing's profile to be sustained.

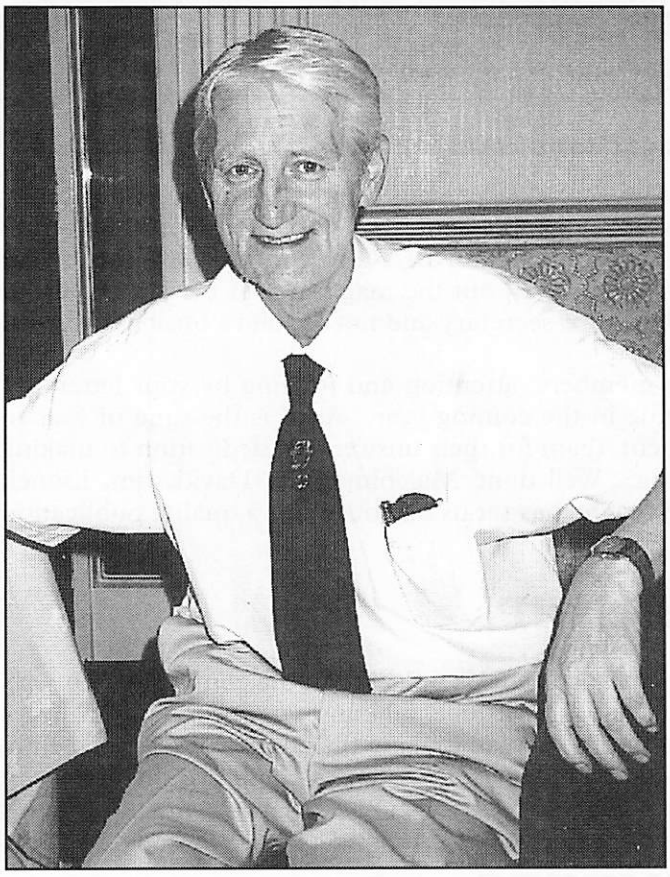
As always, our contributors have put together some fascinating articles for us and I am sure you will enjoy them.

Malcolm Macfarlane



The Crosby Collector

This is the new name of Derek Parkes' Crosby Collectors' Club. Derek issued a newsletter in January offering his sincere apologies for the poor service during 1994. He had to endure many problems both personal and physical during the year and he commented 'fortunately the future now looks good and no more major difficulties are anticipated.' Derek's new address is 42 Sarum Close, Salisbury, Wilts and please write to him there if there are any outstanding problems.



John at Leeds in October, 1994.
Photo taken by Trevor Wagstaff.

JOHN JOYCE 1930 - 1994

John Joyce was a well known and respected member of his Gateshead community where he lived all his life and where he gave warm hearted and generous support to the causes in which he believed. John's interests embraced much charitable work and he distinguished himself with work for Lions International, becoming a District Governor. Yet another passion was philately where again John demonstrated his enthusiasm by becoming president of his local club. A Demi-Centennial Convention held in Newcastle in 1976 to mark Bing's 50th year in show business was the point at which John began to influence the quality of ICC literature. The brochure carried the now widely used logo of Bing with pipe and to this day we associate this insignia with the ICC. John's influence over the affairs of the ICC was extended in 1989 when, following the death of the much lamented Reg Bristo, John suggested that we adopt a group approach to running the affairs of the ICC. John also opined that we should enhance the quality of our printed journal. The outcome is a successful club which has won many friends in 13 different countries. As a lasting tribute to John's enterprise we will continue his tradition of publishing a top quality journal.

Many members will have cherished memories of the Gateshead meetings at the Springfield and Five Bridges locations where John officiated and they will have plenty of souvenirs produced by John to remind them of these delightful gatherings. The Limited Edition record series with which John was associated ran to 13 LPs and the books published and bound by John Joyce & Son will be admired by generations of Crosby enthusiasts to come. John lived his life in a positive vein overcoming his heart attack thirteen years ago and spending his last year looking forward. We were delighted that he made it to Leeds last October and that he was able to greet friends at his recent Ruby wedding.

Ravenswood House, John and Rita's home was John's pride and joy and he spent some of his last moments supervising improvements to this splendid Gateshead residence. John's funeral service was conducted by his local priests at St. Peter's Church, Kells Lane, Gateshead where generous praise was offered for John's life. In an Episcopal letter which had just been issued, the Bishop had praised John for his good deeds and for the way he "bound" people together via his good work and his beautiful book binding. The Bishop had been unaware that John had died when the letter was sent and the message was poignantly received by the congregation. Malcolm Macfarlane, Tom Matthews, Tom White and myself represented the ICC. John was a great human being and we are honoured that his gentle influence helped make the ICC a respected Crosby Club.

Michael Crampton

SECRETARY / TREASURER'S REPORT

Warmest greetings to all members and although we are pleased once again to report a successful year for the ICC, this is inevitably overshadowed by the news of John Joyce's passing. On a happier note we are pleased that we have been able to make the necessary arrangements for BING to continue and for this we have to thank John Joyce junior who has agreed to collate and post out the magazine. It is very important that members address all correspondence about BING to your secretary and not to John's business address in Gateshead. Please make careful note of this request.
1994 brought more discoveries about Bing's career to members' attention and judging by your letters we offered a much valued service which we aim to continue in the coming year. April is the time of year to place on record our praise and thanks to the Management Team for their unswerving dedication to making BING a worthy journal within the world of Crosbyana. Well done Malcolm, Wig, David, Jim, Lionel, Keith, Ron and Bert with everlasting thanks to John Joyce who has set us on course for a quality publication in the years ahead.

MEMBERSHIP

The past year has seen an upsurge in interest in Bing's career and this is reflected in the continuing requests for details about the ICC. Membership has increased steadily to around 600 and your secretary is always delighted to receive enquiries which will inevitably result in the person making the enquiry joining the club. Most new members value the high quality of our journal and plead for back issues. Happily, the details on what issues are still obtainable are given elsewhere in this issue and we hope that you will support this important way of building ICC funds.

NEW MEMBERS

BRAZIL Dr Renato Rego Failace and Professor Fernado Feixoto are cousins and both are keen Bing collectors, having begun their hobby in the 1940's. Renato was in London recently and rang my home to inform me of his interest and to let me know that both husband and wife teams will be at our 30th anniversary dinner in October this year. Renato also sent a much appreciated donation to club funds and we thank both for their generous support and interest. Renato has nearly worn out his 10 inch LPs and would be delighted to replace them if any are for sale from members. Please write to me if you can help. A WARM AND CORDIAL WELCOME TO YOU BOTH.

AUSTRALIA David Currington continues to garner support for the ICC in his cricket crazy continent and we applaud his unflagging efforts on our behalf. Bob Neate continues to run the club which the late Bob Machliss headed and he tends to around 100 film buffs who all retain a strong affection for Bing. We hope that our publications will attract his members to the ICC. New South Wales is fertile ground for Crosby enthusiasts and we are pleased that Charlie Chapman, Graham Curran and Neil Colombari have joined us. Graham features Bing on his weekly radio programme and Neil who is 26 years old would like to purchase a signed photo of Bing suitable for framing.

NORTH AMERICA Wig's industrious efforts on our behalf are well known and once again I have the pleasure to thank Wig for his untiring dedication to our cause. We speak occasionally on the phone and Wig's enthusiasm and professionalism are always evident. We are delighted to extend the hand of friendship to new members :- Kevin Roberts of Albany, New York - Thomas O'Donnell of Pahrump, Nevada - Robert Kukura of Bellevue, Nebraska - Perry Huntoon of Naperville, Illinois - Bruce Llogan of San Antonio, Texas.

BRITISH ISLES REG DAVIS is a name which may be familiar to founder members of the club and I was very pleased that Reg decided to contact us after many years outside organised Crosbyana. Reg edited early issues of 'Crosbyana', the journal of the 'British Bing Club', and he has found us via his friend Geoff Milne. Welcome Reg and we hope that you will enjoy your membership of ICC and perhaps you can share with us some memories of those early years. We welcome the following additional members from these Islands:- Mrs Jenny Buckley (Lancs.), Bob Davie (Montrose) and Terry Dash (Herts.),

DONATIONS Renato Falaice (£60), Brian Lewis (£32) and Lionel Pairpoint (£22) lead the names of very generous donors to ICC funds for this issue. We are indebted and value the 'extra' support which will be used to promote the interest of the ICC. Many members send 'a little extra' with their sub and these

benefactors are :- R. Addey, I. Arnott, J. Bignell, M. Beardsmore, B. Bishop, D. Bostock, Y. Bowles, J. Byron, D. Campkin, J. P. Carpenter, T. Carpenter, R. Chaplin, M. Conroy, J. Combes, S. Crellin, B. Day, P. Diffley, B. Emery, L. Farrell, A. Fisher, D. Flear, B. Ford, J. Forster, L. Gaylor, R. Gould, D. Haizelden, D. Haywood, K. Heason, S. W. Hellens, D. Hellier, P. Hennessey, J. Hobday, B. Huntington, R. Irvine, F. Kelly, R. Larkin, S. Lawrence, A. Lewis, R. Maclaren, M. Mansley, J. Manton, T. Matthews, J. McVicar, P. Monaghan, T. Mooney, A. Mutter, W. Oldfield G. Owen, C. Parker, G. Patmore, A. Peyton, A. Pope, H. Ross, D. Saville, A. Smith, M. Sprott, J. Stonehouse, J. Tasker, B. Wesley, T. Wagstaff, S. Woodford, S. Soler, R. Edvardsson, F. Van Der Kollf, E. Gitts, T. Kirchoff, T. Hirschmann, S. Cardner, R. Uppman, L. Rimbout and N v d Seyp. Our grateful thanks to you all.

THE BING CROSBY STAMP 3 sets of this interesting issue remain and may be purchased from me for £4.50 each.

The current year has started full of promise with the issue of Barry Whittingham's CD and the publication of Roger Osterholm's book. Coming soon is the eagerly awaited issue of John McNicholas's Chronological CD and in 1996 we can anticipate Gary Giddins' tome with relish. On that positive note I will bid you farewell until August.

Michael Crampton

INTERNATIONAL CROSBY CIRCLE

INCOME AND EXPENDITURE ACCOUNT FOR 12 MONTHS TO 31ST DECEMBER 1994

Income	£	**Expenditure**	£
Subscriptions	4549	Printing BING	2702
Donations	277	Posting BING	1242
	4826		3944
		Secretarial	124
		Publicity	40
		Editorial	74
		AGM	176
		J Joyce tribute	50
Balance 31/12/1993	4607	Balance 31/12/1994	5037
Interest 1994	12		
	9445		9445

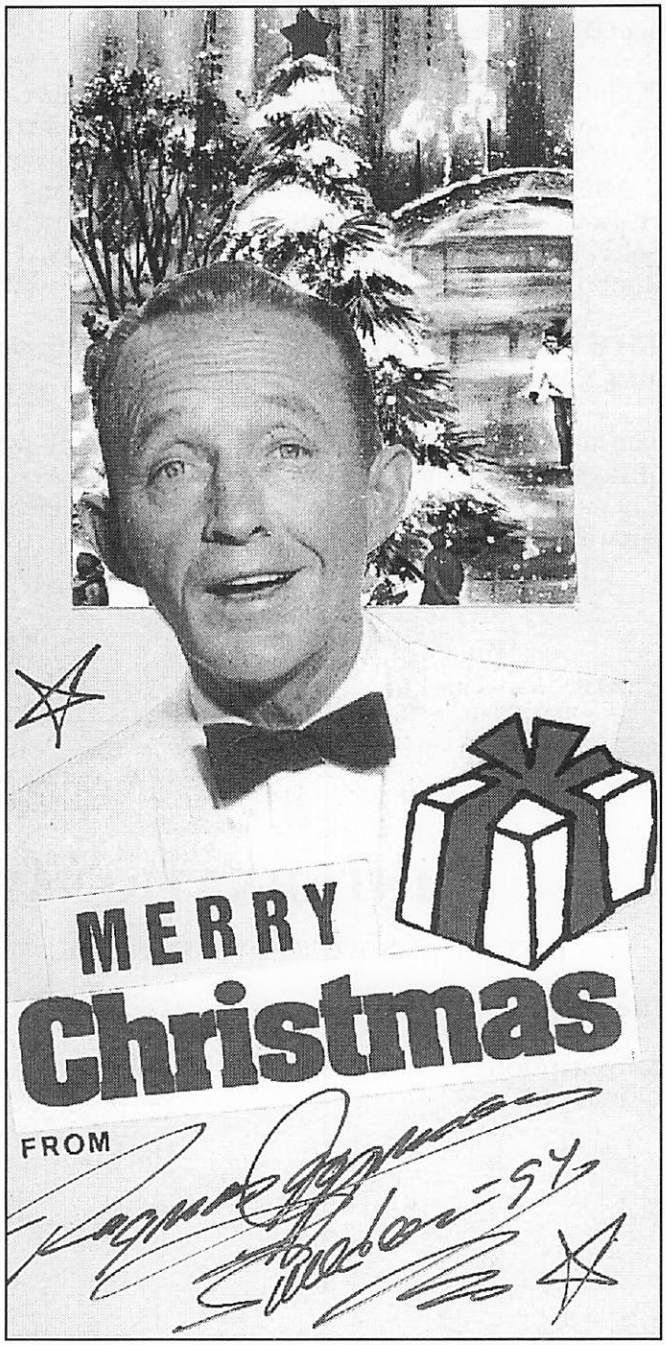
Note: Members should note that the cost of producing BING rose by 20% during the year of the accounts.

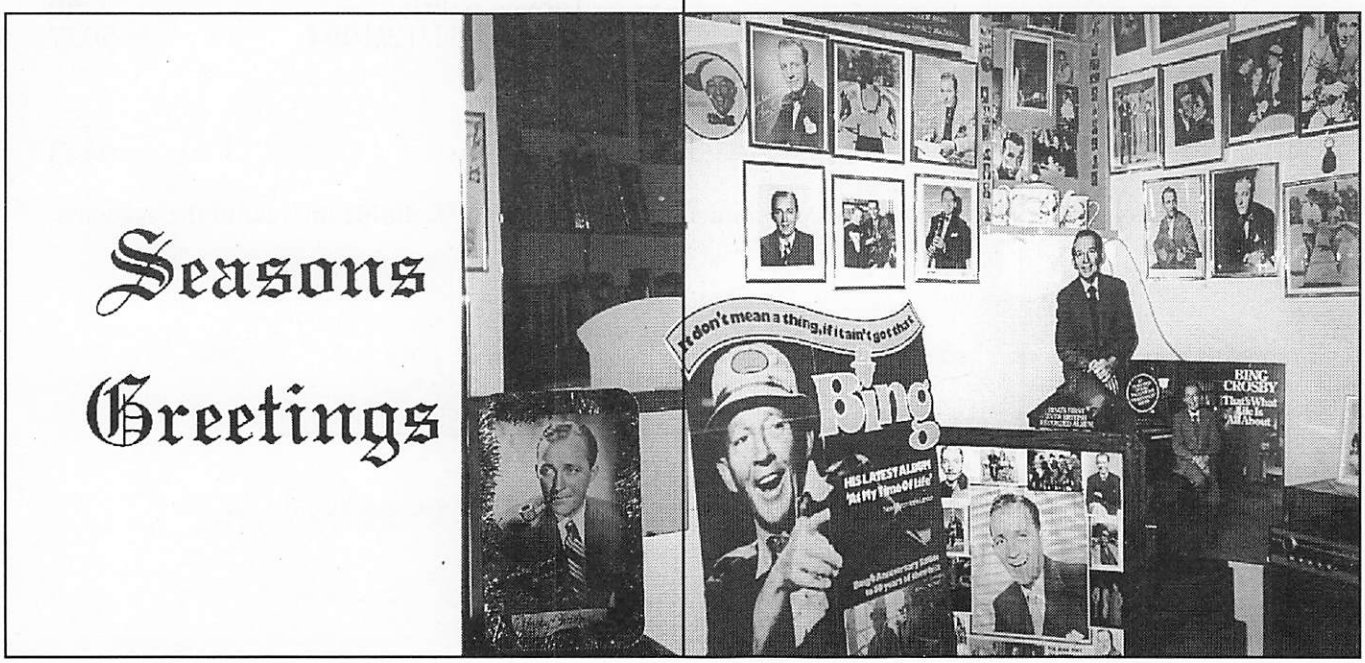
From Bing To Sting

Christmas 1994 is only a faint memory now. We can scarcely recall the trauma of those frenetic weeks running up to what for many is a dreadfully depressing anti-climax of over eating and drinking, false bonhomie, boredom (in front of the TV), frustration (whilst interacting with relatives) and over spending! However Crosby fans have these emotions mitigated because the bonus we have at that time of year is the increased awareness of Bing due to the success of that song written by Irving Berlin. As always, I received Christmas cards from many members and may I thank you all collectively for remembering me. They certainly helped me to cast off my almost Scrooge-like emotions in those wet days of December. Space precludes me from reproducing many of the imaginative cards I received but I must find room for the splendidly produced cards of Ragnar Uppman and Gwen Harvey.

I also received many cuttings from newspapers and magazines which mentioned Bing and his seasonal films and records but sadly we just do not have room for these either. One book which I must comment on however is "Merry Christmas, Baby - Holiday Music from Bing to Sting" by Dave Marsh and Steve Propes (published by Brown & Company) and this was an interesting look at the development of holiday music. Chapter One sets the scene straightaway:-

> *As far as modern Christmas music is concerned, Santa Claus arrived in 1942. That October, Billboard magazine, an oversize news-sheet for carnival operators and circus barkers that dated back to the turn of the century, initiated a more serious and complete approach to charting record sales. One of its new charts, the Harlem Hit Parade, listed mainly black artists. (Previously, records*





distributed for the black market were listed alongside country records on a loosely constructed "Folk" chart.) The first Harlem Hit Parade included the Four Ink Spots "Every Night about This Time," "Cow Cow Boogie" by Freddie Slack with Ella Mae Morse, and "I'm Gonna Move to the Outskirts of Town" by Louis Jordan.

The third Harlem Hit Parade, in the Billboard of November 5, 1942, featured a new entry at position number seven. The record had been issued by Decca, the home label for many of the most important black artists of the day, including the very popular Ink Spots and Jordan, the most popular black artist of the decade. But a white artist made this record: it was Bing Crosby's "White Christmas." And its appeal to Americans transcended all categories including the difficult-to-breach barrier of race.

On the pop charts, "White Christmas" had already appeared for a full month; it would spend a total of seventeen weeks there, eleven of them at number one. For the recording industry, Christmas as we know it had begun.

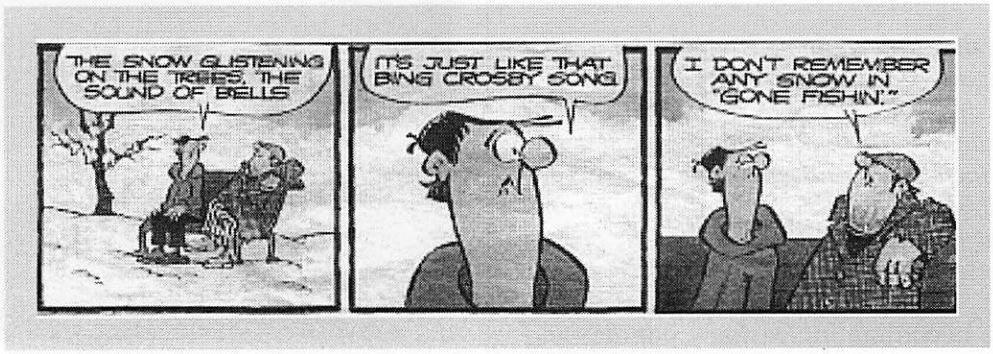
Irving Berlin wrote "White Christmas" for a movie called Holiday Inn (1942), an implausible tale of an inn that opened only on holidays. While the composer grew heated in the writing, and Bing Crosby immediately loved it, others were dubious. After the first New York screening, Berlin's staff returned to the office convinced that the boss's big number had flopped. What saved "White Christmas" were requests made by GIs to Armed Forces radio around the world. Soldiers away from home, many of them in the South Pacific or North Africa, uncertain of whether they'd ever again see family and friends, let alone a snowfall, responded passionately to Berlin's understated evocation of the mythic romance of Christmas Past. ("Keep it simple! Keep it simple!" he'd continually insisted to the amanuensis who helped him write it down.)

The song's slow start in America, Berlin eventually decided, was because of the opening verse about Christmas in a warm California clime. He ordered the first verse cut from the sheet music (to resounding initial complaints from music stores, who felt that they were cheated of material), and Bing Crosby's hit record climbed the charts without it. About the only place you can hear anything but the chorus today is on the version Darlene Love sang in 1963 on Phil Spector's 'A Christmas Gift For You from Phil Spector'. In the ensuing ten years, "White Christmas" sold three million copies as sheet music, while Crosby's rendition sold more than nine million records. Other artists sold another five million of the same song. It was for many years - and perhaps remains today - the largest-selling single song, Christmas-related or otherwise, ever waxed. "White Christmas" changed Christmas music forever, both by revealing the huge potential market for Christmas songs and by establishing the themes of home and nostalgia that would run through Christmas music evermore,

Very interesting stuff particularly the comments about the verse to "White Christmas". You will recall how Bing started using this again from 1975 onwards in his concerts & TV shows. The comments about the GIs wanting to hear the song tie in with Bing's own pronouncements on the subject and whilst they were a factor in the song's success, I feel sure the song would have been a major hit regardless of this. The song seems to be the last dance at every Christmas disco nowadays and it certainly sent me home happily from my office party in December.

Plenty of Bing on radio and TV last Christmas as you will read in Bert Bishop's 'Bing On The Box' section. The 'Sing Something Crosby' programme was excellent and on behalf of the ICC, I wrote to Cliff Adams thanking him for his work. We even got "White Christmas" on Tomorrow's World on December 23rd. ! It truly is Bing's time of year. Who is Sting anyway!

Malcolm Macfarlane


THE SNOW GLISTENING ON THE TREES, THE SOUND OF BELLS
IT'S JUST LIKE THAT BING CROSBY SONG!
I DON'T REMEMBER ANY SNOW IN "GONE FISHIN'."

BING IN THE USA

David Lobosco and Wig Wiggins report on the Stateside scene.

During the Christmas holiday season, Bing finally began to receive the kind of publicity that has been sorely absent for too long here in the U. S. The mail order catalogs for CDs and videos that flood the country each year contained many of Bing's items ranging from the recent Laserlight Kraft Music Hall CDs to George O'Reilly's 'A Little Bit Of Irish' CD. The 'Bing Crosby: His Legendary Years' sets on video and CD were prominent also. 'Movies Unlimited', the largest video outlet in the U.S. gave Bing a full page in its catalog and even included him on the fold-out order blank, something that has never happened before.

There was good publicity too for the new special boxed set of the enhanced video and reissued CD of 'White Christmas' which was released by MCA to celebrate its 40th. anniversary. Since the last issue, Paramount has released 'Riding High' (1950) on video and what stands out most in that film is Bing's 'live' rendition of 'Sunshine Cake'. Also Columbia video released 'Pennies From Heaven' (1936), one of Bing's most charming films of the 1930s.

'Past Times' which is described as 'the nostalgia entertainment newsletter' has been giving Bing plenty of coverage. In its Fall edition there is a review by Rob Ray of a laserdisc containing both 'Blue Skies' and 'Holiday Inn' and also of the laserdisc containing both 'We're Not Dressing' and 'Rhythm On The River'. Another article in the same edition discusses the 'Riding High' laserdisc and video whilst yet another page contains a review of the Laserlight CDs of WW11 broadcasts. If all this was not enough, the Winter edition of the newsletter carried an article by Randy Skretvedt titled 'The Essential Bing' which looked at the MCA 4-CD set 'Bing Crosby : His Legendary Years' . It was very complimentary to Will Friedwald for his essay on Bing in the 68-page booklet accompanying the set and it finished with the following statement:

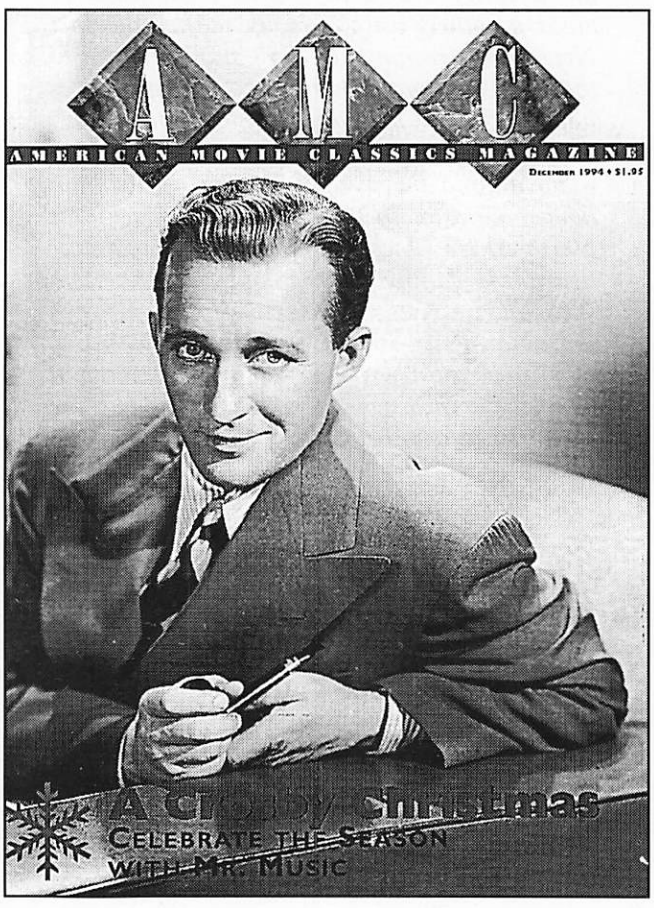
"We'd say that this is the ultimate Bing Crosby set, but then that might dissuade the MCA folks from issuing a sequel or two, and heaven knows there's more prime Crosby material lounging in the vaults. You probably have many of these records already - who doesn't own a few dozen Crosby records? - but the sparkling sound quality, intelligent choice of tracks, and terrific booklet make this an essential purchase."

Laserdiscs are becoming increasingly popular and one of the magazines catering for the sector is called 'Laser Marquee'. The Oct/Nov edition had a photo of Bing on the front cover and in addition to over three pages of reviews of Bing's laserdiscs, it contained a most interesting 5 page interview with Bing from 1976. We urge all members to obtain a copy of this edition if they can. Write to The Roan Group, Inc, P.O. Box 1615, Thomasville, GA 31799 or phone 912-226-2329 to see if you can obtain this back issue. The interviewer was Mel Neuhaus and he asked Bing if the film 'White Christmas' had been extensively edited. Bing replied that it was quite possible and Neuhaus then asked:

"It always struck me odd that the montage of you and the Danny Kaye character rising to success after the war had 20-second snippets of enormous musical numbers, lavishly staged and choreographed. Go through all that trouble just to get a few seconds?"

Bing replied, "I believe we did shoot those numbers in their entirety."

What a find that material would be either on film or audiotape!



In December, American Movie Classics channel served up some holiday cheer with a Bing Crosby festival. 23 consecutive Crosby gems were shown from Christmas Eve, through Christmas Day finishing with 'Say One For Me' on December 26th. The films varied from 'Holiday Inn' to 'High Time' and several were shown more than once. In all there were 10 different films. How long have we waited for something like this, and let's hope that it is just the beginning! The AMC magazine also featured Bing on their cover with a nice 3 page article written by Gerald Peary inside. Peary writes:

"...'White Christmas' is by far the best-selling single of all-time. Yet it's only one of the 2500 songs recorded by Crosby in the most extraordinary prolific of careers, from trios with Paul Whiteman's Rhythm Boys in the late 1920s through ten albums recorded between 1975 and 1977, when he was already in his seventies. Nobody has sold more records. Not the Beatles. Not Michael Jackson. Nobody."

In the last edition of BING, Jim Johnson's radio hour on WHVW 950-AM, a country music station based in Hyde Park, was mentioned. Jim presents the show on the first Sunday of each month in conjunction with Joe Sinnott. Taconic Newspapers (New York) had a nice feature on our two members in December which gave Bing excellent publicity.

After all this excitement, what are we to make of the accompanying newspaper coverage in December under the headline 'Crosby Heirs Sue Company Run By Mother".

The February edition of 'BINGtalks' includes a cutting from the Tacoma Star from which we quote as follows:

'Bing Crosby's widow Kathryn is being hauled into court to explain how she's handling the crooner's $25 million fortune. A lawsuit, filed by the Bank of the West, which administers the money, charges she has failed in her duty, may have run up debts of "unknown magnitude," and has ignored the bank's requests to examine the books.

....Now, Kathryn is accused of possibly misusing her children's inheritance. This time, though her fight is not with her kids, but with the bank. "Kathryn doesn't know what's going on," says accountant Alan Olsen, her bookkeeper. "It could just be a misunderstanding, but they certainly didn't call to say anything to us before they brought in the attorneys".'

No doubt all will be revealed in due course.

David Lobosco and Wig Wiggins

SF Chronicle // 12/7/94

Crosby Heirs Sue Company Run by Mother

By Jamie Beckett
Chronicle South Bay Bureau

A trustee representing three of Bing Crosby's children is suing a company run by their mother for repeatedly refusing to open its financial books for review.

The Bank of the West, which manages trusts for Harry Crosby, III, 36; Nathaniel Crosby, 32; and Mary Crosby, 34; charged in a lawsuit filed in Santa Clara County Superior Court that Hillsborough Productions Inc. may have "breached fiduciary and other duties."

Kathryn Crosby, the widow of the celebrated singer, is president of Hillsborough Productions. The company runs a limited partnership that includes the three trusts and manages "certain intellectual property rights owned by Bing Crosby," according to the lawsuit filed Tuesday. As part of its duties, Hillsborough Productions is to maintain the limited partnership's financial records and keep them available for audit.

The lawsuit asks the judge to order Hillsborough Productions to immediately turn over its books to the bank's accountants and to appoint a receiver to turn over the partnership's books and records to the accountants and to manage the company until an audit is completed.

Crosby died of a heart attack in 1977 while playing golf in Spain. He lived in Hillsborough with Kathryn Crosby, his second wife, and their three children.

Two of the children have feuded publicly with their mother at least once before. In 1985, Kathryn Crosby argued with her sons over her decision to withdraw the family name from the world-famous golf tournament at Pebble Beach, in opposition to what she considered the increasing commercialization of the event.

(Editor: Well, the American scene seems fairly active and it certainly appears that Bing's work is undergoing a long overdue appraisal. The legal battle between the Crosby family is puzzling and we await further details with interest. As background, it is perhaps worthwhile to remind ourselves of the details of Bing's estate.)

BING'S WILL

A book called 'Wills Of The Rich And Famous' (compiled by Herbert E. Naas and published by Robson Books) contains a chapter about Bing and his Will and much of the following information comes from this.

Bing's nine-page Will was dated June 27, 1977 and was signed in Los Angeles. In it he describes his family as follows:

I am married to KATHRYN GRANT CROSBY, who in this Will is referred to as "my Wife." I have the following children:

GARY EVAN CROSBY
PHILIP LANG CROSBY
DENNIS MICHAEL CROSBY
LINDSAY HARRY CROSBY
HARRY LILLIS CROSBY,III
MARY FRANCES CROSBY; and
NATHANIEL PATRICK CROSBY

Bing's Will then made cash bequests to his wife, certain other family relatives (but not his children), and three charities in Spokane.

I make the following cash gifts:
(a) To my Wife, KATHRYN GRANT CROSBY, $150,000
(b) To my niece, CAROLYN MILLER, $15,000
(c) To my niece, MARILYN McLACHLAN, $15,000
(d) To my sister, MARY ROSE POOL, $20,000
(e) To my niece, CATHERINE CROSBY, the daughter of my brother, TED, $10,000
(f) To my niece, MARY SUE SHANNON, $10,000.....

(l) To SAINT ALOYSIUS CHURCH, Spokane, Washington, $5,000
(m) To GONZANGA UNIVERSITY, Spokane, Washington $50,000.
(n) To GONZANGA HIGH SCHOOL, Spokane, Washington, $50,000.

Bequests were also made to Basil Grillo (Bing's Business Manager) $25,000, Leo Lynn (Bing's old faithful friend and employee) $20,000, Lilian Murphy (Bing's secretary) $15,000, Louis Serpe (his mother's chauffeur) $10,000 and to Marian Harrigan (cousin) $5,000. In addition, Bing gave all his personal property including "my automobiles, jewelry, silverware, books, paintings, works of art, household furniture and furnishings, clothing, and other personal effects" to Kathryn, if she survived him. If she had not survived him, that property was to pass as part of his residuary estate. The residuary estate was given to the Harry L. Crosby Trust, which was established on the same day he signed his Will. The trust is sometimes called an intervivos trust (a living trust) and under California law, such a trust offers a blanket or tax shelter, for it prevents the levying of probate fees and taxes. The provisions of that trust are private, but it is interesting that Bing included a very comprehensive clause in his Will referring to his children.

> *Provision Against Contest*
> *Except as otherwise provided in this Will and the trust referred to in CLAUSE EIGHT I have intentionally and with full knowledge omitted to provide for my heirs, and I have specifically failed to provide for any child of mine whether mentioned in this Will or in said trust or otherwise...*

This clause stops anyone from challenging the Will with claims that they were inadvertently overlooked or forgotten. The Will also contained funeral instructions.

I direct that my funeral services be conducted in a Catholic church; that they be completely private with attendance limited to my wife and the above mentioned children; that a low mass be said and that no memorial service of any kind be held. I further direct that insofar as possible services be held without any publicity, other than that which my family permits after my burial, which shall be in a Catholic cemetery.

As we know, Kathryn did permit others to attend the funeral but they were limited to Bob Crosby, Mary Rose Pool, Bob and Dolores Hope, Phil Harris, Rosemary Clooney, Alan Fisher and members of the Crosby Enterprises office staff.

According to that infamous book "Bing Crosby : The Hollow Man", Kathryn holds no control over the trust whatsoever, only the interest generated by it. The Will also stated that Kathryn was to receive her half-interest in all community property and the following clarification was given; *'most of my property is my separate property and the rest is community property of my wife and me'.*

It is not known whether Kathryn challenged the trust but we do know that she took steps to turn much of the 'personal property' into cash via the auction held on May 28, 1982. She said at the time that the contents of 6 homes needed to be rationalised and also she felt that many of Bing's possessions deserved to go to people who would appreciate and use them rather than being in a museum. It is understood that a donation of $500,000 was made to the Boy's Clubs of America from the auction proceeds. We know very little about the workings of the Crosby Estate other than it was frequently rumoured to be a barrier to the issue of recordings etc. Probably the lawyers for the Estate are only doing their job in ensuring that the Estate receives payment for anything that may be due to it. In 1986, a Mr. Roy

Farrow of Wilson, Sonsini, Goodrich and Rosati wrote to The Bing Crosby Historical Society as follows:

> *As you may know, this firm represents HLC Properties Ltd., which was the recipient of all entertainment-related assets under the late Bing Crosby's will. Included was the sole right to use Bing's name and likeness. It has come to our attention that you are not only utilising the name and likeness of Bing for your own purposes, but have provided the logo to others for their use. This not only violates the legal rights of the Crosby family vested in HLC Properties, Ltd., but may result in an embarrassing situation for all..... We ask that you refrain from any further use of the logo shown and any other utilisation of Bing's name or likeness without the prior authorisation of HLC Properties, Ltd.,*

Correspondence was exchanged pointing out that the BCHS was a charitable concern and I believe that the matter just fizzled out. Again the lawyers were quite rightly protecting the use of Bing's image but this kind of approach must have had a detrimental affect on projects involving Bing. As a result his profile must have slipped to the eventual disadvantage of the beneficiaries of the Trust (i.e. the family). It is good to see the upsurge in activity in the USA in recent months and one wonders if the lawyers are being more encouraging to Bing related projects.

We shall probably never know the full story of Bing's estate but we shall watch the current developments with great interest.

AMERICAN/CANADIAN MEMBERS SEEK LP RECORDS

Several American/Canadian ICC members have asked our American representative, Wig Wiggins, to help them obtain copies of some of Bing's hard-to-find LPs for their collections. If any ICC member has a copy of one of the following LPs in excellent condition that they would be willing to sell or trade to a fellow member, please contact Wig to arrange the details.

Private Issue CP-1 "Bouncing With Bing"
Private Issue BC-2468 "Moments To Remember - Volume 5"
Limited Edition JGB-1009 "Through The Years - Volume 4"
Limited Edition JGB-1010 "Tea for Two"
Limited Edition JGB-1011 "Music Hall (1936)"
Jonzo JZ-1 "The Chronological Bing Crosby - Volume 1"

Reaching For The Moon?

Any new book about Bing is eagerly awaited and Ken Crossland now takes a look at 'BING CROSBY - a Bio-Bibliography', by Roger Osterholm; published by Greenwood Press.

Roger Osterholm's long awaited reference work on Bing is nothing if not ambitious. Within some 390 tightly packed pages of text, Roger gives us a biography, a chronology, a discography, a filmography, a radiography, a videography (i.e. TV listing), and a bibliography! Indeed as the pages open, you almost expect to hear one of Bing's "Road" characters .. "This daring deed....never before attempted...."

It's an arena that Crosby historians enter at their peril, and it is a tribute to Roger that he emerges with a work that will rightfully establish an automatic home on the shelves of all serious collectors. By its nature, it is a work which demands comparisons with what has gone before. Its encyclopaedic nature is most obviously comparable to Tim Morgereth's records/radio and films listing of 1987, and it measures up well - partly because it is broader in its scope and partly because it avoids the somewhat arbitrary cut-offs which rendered the Morgereth book incomplete (e.g. Morgereth's discography stopped in 1956).

Its component parts lend themselves to assessment against some of the definitive studies of individual elements of Bing's career. On films for example, it cannot of course compete with Fred Reynolds' "Road To Hollywood", but that said, if what you are looking for is a complete factual history of Bing's career in films but without the precis of the plot, Mr Osterholm will largely meet your requirements.

I found the radiography section quite fascinating; it provides a summary of Bing's radio career rather than details of individual shows - sensibly I feel as that information is easily accessed elsewhere. What intrigued me though was the "audience share" information; to learn for the first time, that in 1942-43, Bing's listener share was 23%, some way behind Hope, Benny, Charlie McCarthy and Red Skelton!

The videography is similarly intriguing, and with the exception of Malcolm Macfarlane's recent articles in BING, is perhaps the first publication of Bing's TV work. There are some minor inconsistencies - for example musical directors are sometimes listed and sometimes not, and more detail of Bing's songs would have been nice to see - but overall, it is a welcome section.

The bibliography and the chronology are new items. The former is certainly comprehensive,

covering articles as well as books, whilst the chronology picks out, year by year, some of the milestones of a life in the spotlight. If the book has a weakness, it is probably the discography, which suffers in comparison with most other reference sources. I found the layout lacking in clarity and difficult as a reference source, whilst the decision to omit alternate takes surprised me. Crosby discographers are hard acts to follow, but perhaps a more imaginative "listing" approach might have served the purpose more fruitfully.

All of the above are preceded by a 70 page biography which is crammed with information and comment, and which I found highly readable. The style is clipped and sharp, but I suspect that the constraints of space have much to do with that. The style is very pro-Crosby, although I found the recurring wish to denigrate Elvis Presley - the first put down appears on the second page of the Preface - irritating. In similar vein, the case for the defence against "The Hollow Man" and "Going My Own Way" is vigorously argued, possibly too much so. Perhaps all of us within the Crosby fold have too great an emotional attachment to Bing to be truly objective when dealing with the image-breakers. What matters more is the impact which Bing had on the popular culture of the century.

Reaching For The Moon? Maybe, but a worthwhile venture nevertheless. In these days of CD-ROM, perhaps it won't be too long before we can have all of Bing's career on a single CD, from which we can dial up our favourite tracks, film clips, photographs and text. Until then, Roger Osterholm's text will provide most of what you wish to know.

Ken Crossland

(Editor: I am grateful to Ken for his review of this very interesting new book which he undertook with virtually no background comments from me. Having had many conversations with Roger about his book, I knew that he had spent three years of his life on this labour of love'. He had been obliged to cut back the biography from around 150 pages to 70 pages at the very last moment and it is a great compliment to Roger's skill that Ken found the prose so readable although inevitably 'clipped and sharp'. The book is indeed packed with facts and figures and perhaps the experts will spot a few errors. This is however a magnificent reference book on Bing's career and the next question will be, "How do I get hold of a copy?" I have been in touch with Greenwood Press in London on three occasions seeking a discounted price for all members of the ICC. Unfortunately they have still not replied and the best advice we can give is to suggest that members write to Greenwood Press in the USA at 88 Post Rd. West, P.O. Box 5007, Westport, CT 06881. Cost is $65 (plus shipping) but if you quote Code F227 you should get a 20% discount. If Greenwood Press in the UK eventually respond, I will give details.)

BOOKS 'N BING

We published a bibliography of books featuring Bing in BING 101 and both Peter Howard and Michael O'Toole updated this in the Letters section of the subsequent issue. We now have a super new book from Roger Osterholm to swell the list and I would like to briefly mention two more books which have come to my attention in recent months.

The first one, which was sent to me by Brian Ford was **Peter Alliss - An Autobiography** which was first published by William Collins in 1981 and in paperback by Fontana in 1982. The book contains a nice photo of Bing with Peter Alliss and Dick Martin (of Laugh In fame) and the author describes the making of the 'Pro-Celebrity' golf series for BBC Television in the 1970s. The section on Bing reads nicely:-

"How could one ever forget a week with the late Bing Crosby? At that time he was not too strong, frail, ageing. He was an entirely pleasant man, steeped of course in show business - he had quite the most astonishing wig I have ever seen which fitted sweet as a nut - but not one to talk much about it at all. He was a good conversationalist, enjoyed his life, loved the game of golf, loved the people he found in golf, loved going to Scotland. He enjoyed his Scotch and soda at the end of the day, and did every single thing smoothly and quietly. One thing he said which I cannot forget was that every single day of his life he tried to learn something - a new word, a new phrase, a new thought, a new fact. Just something more about life. Pity more of us don't do just that."

The other book was brought to my attention by Bert Bishop and it was **"When Hollywood Was Fun - Snapshots Of An Era"** by Gene Lester and Peter Laufer. First published in the UK by Robert Hale Ltd. in 1994. Gene Lester was a famous photographer in Hollywood and in fact took many of the photographs used in Bing's autobiography "Call Me Lucky". Chapter 11 of his book is entitled "Bing's Toupee" and commences as follows:-

"I was friendly with a publicity man in New York named George Lottman, who in the early days handled quite a few radio people, including Bing Crosby. He knew I was going to the Coast so he said, "When you get out there, drop in and see Bing and give him my regards, will you? But I do want to warn you about one thing. With your camera, Bing is going to be afraid of you. Don't try to take any pictures of him without his hat on or when he's not wearing his toupee."
I said, "Well, that's interesting. I'll see what happens when I meet him."
Once I was established in Hollywood I received a call from whoever was handling Bing's publicity, that I

could come and shoot him during a dress rehearsal, not during earlier rehearsal because he wouldn't be in makeup "if you know what I mean." That is the way he put it. I said, "You mean he won't be wearing his toupee? Might not even have his hat on or anything?" I packed my camera gear in a big case. At the studio where the program originated, I was holding the camera in readiness, and Bing was standing at the microphone without a hat on and his head showing his baldness halfway back. He looked at me and he waved his hand, saying, "No pictures, no pictures." I held my hand up to him and I said, "Bing, I'm all prepared for that." And I reached into my camera case. I had taken some fur from a rug, and cut it up and pasted it onto a flashbulb like hair on a man's head, with a part in the middle, and I held it up to Bing, and I said, "See, I bring flashbulbs with hair on them."
Bing studied the bulb and started laughing. Then he said, "Do whatever the hell you want to do." He no longer cared, because I had pulled a fast one on him that he was not prepared for. Bing never forgot that. From then on, he never ever worried about wearing his toupee or not, or wearing a hat when I was shooting his picture."

Interesting how both books mention Bing's horizontally challenged hairline. Bing obviously hated the falseness of wearing a toupee but realised how important it was to his film image. In any case, I believe that at one time it was a condition of his contract with Paramount that he should not be photographed without a toupee or hat. As Kathryn Crosby said in her book **My Life With Bing**, "Hair had always been a problem for him. He didn't have enough of it, and all of our life together he was trapped in a special kind of purgatory: He couldn't be seen privately with his toupee, but he couldn't be photographed without it." In wartime, Bing did not wear his toupee when entertaining the troops and this must have been quite a bold departure for a top Hollywood star at that time.

Malcolm Macfarlane

FRONT COVER CROSBY

The heyday of the film fan magazines was roughly that 20 year period from the mid thirties to the mid fifties. Editors were always out to increase circulation because that meant that could charge higher advertising rates. The quickest way to sell more copies was to attract the impulse buyer and this made the magazine covers particularly important. Their impact was instant and Editors were anxious to place popular stars on the front of magazines so that news stand browsers would recognise their favourites and shell out threepence. Clive Menadue has researched this subject and he now presents his findings.

As a long standing fan of the old groaner and a short standing reader of BING magazine I have often found myself to be a trifle bewildered by some of the information that I've gathered from its pages over the past couple of years. 'Road to Morocco' really the least successful of the Road Films? That's what we were recently told in the pages of our favourite magazine and I accept the truth of that statement; and yet I remember clearly a sparkling spring evening in 1943 when a friend of mine and I hiked a couple of miles to see that very same film and only just managed to squeeze into a packed rural cinema after queuing for almost an hour!

There appears to be something of a gap between some of the things we fondly believe and the true facts pertaining to them. Again, I recently read that Bing was not as well known or popular in Britain during the thirties as he was later to become from the early forties on. As someone who grew up in the thirties and who was trapped into Bing's magical spell as soon as he could hear and who, incidentally, had a hand clapped over his mouth every time he began to warble the 'Funny Old Hills', I found this very difficult to absorb. All these things sprang to mind the other day when I chanced upon a publication that appeared to be aimed at collectors of film memorabilia. The book was 'Movie Star Memorabilia' and it was published by Batsford at around £16. Eagerly glancing through the contents I discovered pages devoted to the stars of the cinema who appeared on the front covers of a large selection of mainly British magazines from the twenties onwards. It occurred to me that I might be able to trace Bing's growing popularity through and beyond the thirties with these listings and I'm happy to inform you that your roving reporter (after great expense and personal injury) was able to obtain a copy of this important document! No cheering please, it's just the way I am.

Here then is the information I've since gleaned about the regularity (or otherwise) of Bing's appearances over many years on the **front** covers of the following magazines.

ABC FILM REVIEW. 1950 - 1972.
As you can see from the above information this publication was extant for some twenty two years during which time it was issued free to patrons of ABC cinemas around the country. It's my sad duty to inform you that at no time during that period did Bing ever grace the front page, though interestingly enough, someone called Sonja Cordeau did! Now there's a name that reverberates down the years to all of us cinema goers. The Queen also appeared in June of 1953 probably to publicise that old blockbuster, 'The Coronation Story'. It's easy to see now why the Film Review no longer exists.

AMERICAN FILM. 1975 - on-going.
A so called, 'serious' journal with no room for idiots like us folks. Buster Keaton and Bette Davis get a showing during 1977 but Bing's death in that dark year fails to qualify him for a place on the front page of this particular mag.

FAN'S STAR LIBRARY. 1958 - 1960.
A short lived British pocket-sized mag. There was no room for our hero during this brief period but you'll be elated to hear that both Cliff Richard and Marty Wilde made an appearance. Now what was that cracking musical that Marty appeared in.....?

FILM FAVOURITE. 1931 - 1932.
British and short-lived. It came out for just sixteen issues. Maybe this was just a bit early for Bing in this country and he doesn't get a look in. Belle Chrystall is there though; remember her? No! Ah you must be kidding.

FILM PICTORIAL. 1932 - 1939.
Now we come to something more promising. A British weekly with a sepia cover portrait and also pictures of the stars on the back cover plus others inside although these can't be included in this list as there is no record of them available. Well, good news at long last! I list Bing's appearances together with other information below:-
1934 - 7th April. Vol. 5 No. 111.
Bing shares the front cover with Judith Allen in a still from 'Too Much Harmony' in which they both appeared.
1937 - 6th March. Vol. 2. No. 263.
Here's something to celebrate. Mr Crosby gets a cover all to himself. It's anyone's guess as to the film involved as he made a few that year I believe.
1937 - 9th October. Vol. 12. No. 304.
Bing is accompanied in this shot by Shirley Ross and Martha Raye to publicise 'Waikiki Wedding'.
1937 - 18th December. Vol. 12. No. 294.
Alone again on this, the last of Bing's photographs to appear in this magazine.

FILM WEEKLY. 1928 - 1939.
Not a single cover involved Bing over all those years. I could hardly believe it, but there you are.

FILMS AND FILMING. 1954 - 1990.
British, and once more a complete desert. Nothing, not even a cover in 1977 to honour the man's passing. Very sad.

FILMS ILLUSTRATED. 1971 - 1982.
British and utterly barren.

FILMS IN REVUE. 1950 - on-going.
American. Once more nothing. Not even 1977 could evoke a Bing cover.

LIFE. 1936 - on-going.
American and of course, not a film magazine but a popular (and influential) weekly photo journal for most of its existence and with its finger firmly on the American public's pulse. More show business orientated that its rival 'Time' and Bing shared its front cover on three occasions.
1946 - February 4th. Vol 20. No.5 with Bob Hope
1946 - October 7th. Vol 21. No.15 with Joan Caulfield.
1961- March 10th. Vol 50. No.10 with Maurice Chevalier.
"Life's" reputation was based on the photographic quality of its coverage and all the illustrations were exclusive to the magazine.

MODERN SCREEN. 1930 - 1959.
There is just one cover that stars Bing and I list that below. There is something else that may be of interest here though. There is an illustration in the source of this information of an undated MODERN SCREEN front cover which displays a full face shot of Jane Powell. Across the top of the cover it says in large print, 'The Whole Crosby Family - Picture Scoop of The Year'.
1948 - September. Vol 37. No.4.

MOTION PICTURE. 1911 - 1977.
This is American and there just has to be a shot of Bing here somewhere, but no!

PHOTOPLAY. 1911 - 1980.
The American version. Just two front covers are devoted to H.L. Crosby during a publication run which lasted for most of the century. I gratefully list them below.
1947 - March. Vol 30. No.4.
1949 - March. Vol 34. No.4.
The last named cover includes Bing's sons. The British version of Photoplay was first published in 1950 and never featured the boss on its covers!

PICTURE SHOW. 1919 - 1960.
Now we move into richer soil with this famous and obviously tasteful British magazine. 'Picture Show' always used a publicity still from a film on general release and this meant that very few stars had the front page to themselves. Bing never had an exclusive on 'Picture Show' as will be seen from the listings.
1934 - June 2nd, Vol 31, No.787. Bing & Marion Davies (Going Hollywood).
1935 - May 25th, Vol 33, No. 838. Bing & Kitty Carlisle (Here is My Heart).
1935 - December 7th, Vol 34, No. 866. Bing & Mary Boland (Two for Tonight).
1941 - February 1st, Vol 44, No. 1136. Bing & Mary Martin (Rhythm On The River).
1941 - August 23rd, Vol 45, No. 1165. Bing, Bob and Dottie (Road to Zanzibar).
1942 - August 29th, Vol 46, No. 1192. Bing & Virginia Dale (Holiday Inn).
1942 - December 19th, Vol 47, No. 1200. Bing, Bob & Dottie (Road to Morocco).
1943 - October 23rd, Vol 47, No. 1222. Bing & Marjorie Reynolds (Dixie).
1950 - December 23/30th, Vol 55, Nos. 1447/8. Bing & Nancy Olsen (Mr Music).
1952 - October 4th, Vol 59, No. 1540. Bing & Jane Wyman (Just for You).
1954 - December 25th, Vol 63, No. 1656. Bing & Kaye & Clooney & Ellen. (White Christmas).
1955 - April 23rd, Vol 64, No. 1673. Bing & Grace Kelly (Country Girl).
1956 - December 22nd, Vol 67, No. 1760. Bing, Sinatra, Kelly & Holm (High Society).

'Picture Show' also gave away souvenir prizes as publicity to tie-in with a film's general release. When 'The Country Girl' did the rounds, they offered a pipe with a carved indian head 'As used by Bing Crosby'. The mind boggles at what would have been offered had the magazine continued to be published. A horse's head from 'The Godfather' perhaps?

PICTUREGOER. 1913 - 1960.
Another British institution. Bing gets in a few times here but you'll note that he doesn't rate a look in until the mid-forties! The magazine usually used a studio portrait to catch the attention.
1944 - October 28th, Vol 13, No. 618.
1948 - January 17th, Vol 17, No.701.
1950 - April 1st, Vol 19, No. 778.
1952 - November 29th, Vol 24, No. 917. Bing, Bob & Dottie share this cover to tie-in with 'Road To Bali'.

TIME. 1923 - on-going.
It appears that for serious collectors, TIME covers are worth ten of any other magazine and getting your face on the front cover is (or was) something akin to being elected president of the USA. I suppose we must be grateful then for Bing's single appearance on the cover of this enormously important publication. The bare details follow.
1941 - April 7th, Vol 37, No. 14. Bing appears solo and that doesn't seem to have happened too often.

****

EVERY OTHER THURSDAY – THREEPEN
Picturegoer
Bing
CROSBY

PICTURE SHOW
AND Film Pictorial
3D
EVERY TUESDAY
MARY MARTIN
AND
BING CROSBY
in
Rhythm on the River

EXCLUSIVE INTERVIEW WITH MARY ELLIS—Inside
PICTURE SHOW
2d
Every Friday
Bing Crosby & Kitty Carlisle
in
"HERE IS MY HEART"
SOUVENIR INSIDE

Picture Show
THREEPENCE
1951 Greetings To All Readers
BING CROSBY
& NANCY OLSON
in
"Mr. Music"
Inside:- A Glimpse of MUTINY ON THE BOUNTY

Well, there it is, blank and fairly unadorned. If this information highlights anything about Bing's long career I think it must be that the warm relaxed character he portrayed from the early forties onwards helped him to soar to the amazing heights he scaled from that time forwards. Indeed, it seems to have been of more importance than his voice which had lost something of its earlier zing. Watching him perform in his thirties films makes me aware that the industry didn't quite know what to do with him and he is often asked to play the part of a rather dim and sometimes fairly unpleasant young man who can sing beautifully (note how he waves a masterly and gleeful fist at his girlfriend at the end of 'The Big Broadcast' and she already has a black eye!). I think it's true to say that the Bing we all know and love had his real beginnings at the beginning of the forties and not during the thirties as I used to believe. These records that I've compiled for you seem to me to prove it; at least as far as Britain is concerned.

Clive Menadue

Some very interesting facts from Clive which will be new to most of us. Keith Parkinson was particularly fascinated by the article and his own comments follow:-

"Clive's article brought back many memories to me as I rarely went to the pictures in the last few years of its publication without checking out the review pages of 'Picturegoer' first. The magazine also provided a readers' service. You could ask them any question about a film star and provided you enclosed a SAE they carried out research and replied. I once saw a film starring Martin and Lewis clones and the Picturegoer's reader service told me the names of these 'B' picture imitators. (I've since forgotten who they were, but at the time it seemed important). They also tacked on full Martin and Lewis filmographies, a typical bonus. All film star enquiries were answered with a full list of the actor's film appearances. In addition 'Picturegoer' offered postcard sized photographs of your favourite stars. They cost sixpence and Bing was available on W322 and W743. Thursdays were never the same once 'Picturegoer' ceased publication. For a short time a new magazine called 'Date' carried Picturegoer's review features but that weekly failed to find a wide readership and quickly folded.

Collecting film magazines can be an expensive hobby. A 1950s copy of 'Picturegoer' with a cover price of fourpence halfpenny will sell for between £2 and £3 if you use a dealer. If Marilyn Monroe or James Dean are on the cover, collectors can be prepared to pay even more. So far Bing has not attained similar cult status because he was not primarily a film actor. But I'd hang on to those

back copies of BING magazine if I were you. The cover photographs over the last few years have been the most interesting pictures of Bing Crosby ever likely to grace the outside cover of a magazine."

Keith Parkinson

Ron Bosley has very kindly supplied the photos of the covers reproduced in the article and he came up with a few more front covers featuring Bing which did not fall within the parameters of the book used by Clive Menadue but which I know will be of interest. These are listed below.

American Home - February 1956 (with Lindsay at Hayden Lake)
American Movie Classics Magazine - Dec. 1994 (Portrait)
Chez Nous - Sept. 11th., 1952 (with Lindsay)
Family Circle - Sept. 9th., 1938, July 14th., 1939, Aug. 22nd., 1941, Nov. 6th., 1942 & Nov. 26th., 1942
Goldmine - Dec.24, 1993 (Portrait)
Laser Marquee - No.2/1994 (Portrait)
Liberty - March 15th., 1947 (artist's portrait)
Look - July 6th., 1937, Dec. 23rd., 1947, Jan. 17th., 1950, Mar. 22, 1955, July 23, 1955, May 13, 1958, July 22, 1958, Jan. 20, 1959, Jun. 7, 1960, & July 17, 1962
Mon Film - July 15th. 1953 (Portrait with Jane Wyman)
Movie Life - August 1947 (Road To Rio)
Movies - January 1935 (Here Is My Heart)
Moviestory - June, 1940 (Portrait)
News Review - May 18th. 1950 (Portrait)
Newsweek - Jan. 28th., 1946 (Decca Studio shot)
Over 245 Well Known Songs - Nov. 1949 (Portrait)
People Weekly - Dec. 16, 1974 (Bing & Kathryn)
Popular Songs - December 1934 (Artist's portrait in sailor's hat)
Quick - Dec. 25th., 1950 (Portrait)
Radio / TV Mirror - October, 1949
Radio Stars Album - 1932
Radio Stars - June 1936
Radio Times - ? (with Hope)
Saturday Evening Post - Feb. 14, 1952 & April 9, 1966 (Stagecoach)
Screen Guide - December 1949
Screen Romances - August 1943 (Dixie)
Shadoplay - Feb., 1935 (Here Is My Heart)
Song Hit Folio - Vol. 1, No. 3, 1934 (We're Not Dressing)
TV Times - Dec. 18, 1976 (Bing & Kathryn)
Weekly Film News - Sept. 10, 1949 & March 4th. 1950 (both portraits)

Additions will be welcomed from any readers who wish to contribute.

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisments. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from the transactions undertaken as a result of these entries

Please send all advertisments to the Editor

Ralph Harding, Crosbyana, 67 Shirley Drive, Heolgerrig, Merthyr Tydfil, Mid-Glamorgan, S. Wales CF48 1SE

The following books about or featuring Bing Crosby are offered for sale. Details of title, Author, Publishers, Published price etc. as shown.

HARDBACK

1. CALL ME LUCKY by Bing Crosby. Frederick Muller Ltd. UK £1.50
2. THE INCREDIBLE CROSBY by Barry Ulanov. Whittlesey House McGraw-Hill Co. USA $4.50
3. BING & OTHER THINGS by Kathryn Crosby. Meredith Press New York USA $4.95
4. BING CROSBY THE HOLLOW MAN by Shepherd & Slatzer. St. Martin's Press, N.Y. USA $13.95
5. BING by Charles Thompson. David McKay Co., New YorkUSA $8.95
(autographed by Raymond Rohauer, Film owner & Producer to Ralph Harding)
6. GOING MY OWN WAY by Gary Crosby & Ross Firestone. Doubleday & Co., New York USA $15.95
7. CALL ME LUCKY by Bing Crosby. Reader's Digest (condensed) USA ??
8. BING by Ted & Larry Crosby (First Edition) Bolton Printing Co. 1937 USA ??
9. THE ONE & ONLY BING by Bob Thomas. Michael Joseph Publishers Ltd.UK £5.50
(8.5 X 11 inches, 250 photos & illustrated filmography by Norm Goldstein)
10. THE CROSBY YEARS by Ken Barnes. Elm Tree/Chappell & Co. UK £9.95
11. BING CROSBY & THE BING CROSBY STYLE by Dr. J.T.H. Mize. Who Is Who, Chicago.USA ??

CARDBACKS & PAPERBACKS

1. BING CROSBY by Barbara Bauer. Pyramid Publications, New York USA ??
2. ROBIN & THE SEVEN HOODS by Jack Pearl. Pocket Cardinal, New York USA $0.50
3. THE FABULOUS LIFE OF BING CROSBY by George Carpozi Jr. Manor Books N.Y. USA $1.95
4. BING by Charles Thompson. Star/Wyndham Publications UK £0.70
5. BING CROSBY THE HOLLOW MAN by Shepherd & Slatzer. Pinnacle Books, New York USA $7.95
6. THE COMPLETE BING CROSBY by Charles Thompson. W.H. Allen & Co.UK £0.95
7. CALL ME LUCKY by Bing Crosby. Pocket Books Inc., New York USA $0.95
8. THE ONE & ONLY BING by Bob Thomas. Ace Books Grossett & Dunlap, N.Y USA $1.95
9. MY LIFE WITH by Carroll Carroll. Major Books California USA $1.95
10. THE HOLLOW MAN by Shepherd & Slatzer. W. H. Allen & Co. A U S T R A L I A $5.80
11. BING by Charles Thompson. Wyndham Publications AUSTRALIA $2.30
12. BING CROSBY A LIFETIME OF MUSIC by Laurence J. Zwisohn. Palm Tree Library USA ??
(8.5 X 11 inches, Illustrated, discography)

MAGAZINES

1. SUPERSTARS COLLECTOR'S ISSUE BING CROSBY by Diana Masters Watson. Manor Books USA $1.95
2. 31st. CROSBY OFFICIAL PROGRAM NATIONAL PRO-AM JAN. 1972 Many photos USA ??
3. A TRIBUTE TO BING Davies & Ricketts Ltd. UK 0.40
4. 35th. CROSBY OFFICIAL PROGRAM NATIONAL PRO-AM JAN. 1976 Many photos USA ??
5. GADABOUT JAN/FEB. 1976 USA ??
6. BING CROSBY MEMORABILIA Complete Catalogue of auction of Bing's possessions USA ??
7. BING THE ROAD TO ETERNITY by John Thomas Church. Many photos USA ??
8. BING CROSBY A PICTORIAL TRIBUTE by James W. Bowser. Dell Publishing USA ??
9. THE BING CROSBY ALBUM by Henry P. Malmgreen. Dell Publishing Co. USA $0.15
10. PEOPLE, KATHY & BING CROSBY Richard J. Durrell Publishers USA $0.40
11. THE BING CROSBY STORY Adrian B. Lopez Publishers (Vol. 1, Issue No. 1) USA $1.50
12. BING CROSBY ALBUM by Linda Rosenbaum. Harry Shorten Publishers USA $1.25

DISCOGRAPHY

1. CROSBY ON RECORD by Edward J. Mello & Tom McBride. Mello's Music, S.F. Calif. USA $2.00
and approximately 195 books (hardback &

paperback) on Movies, film stars, Show Biz etc. with references and details of Bing Crosby, for example DINO, THE LIFE OF DEAN MARTIN by Nick Tosches. Minerva/Mandarin. 575 pages. UK £6.99

Colin Pugh, 29 Picton St., Montpelier, Bristol BS6 5PZ

I have been requested by Alma, widow of the late Dick Nettleton, to dispose of his Bing collection. The listing of the collection runs to over two closely typed A4 pages and all records are in excellent condition. Needless to say, my own efforts in this matter. listing, packing etc. are gratis so please rally to a good cause. I am seeking bids for each item and no reasonable offer will be refused. Please send 50p (to cover photocopying and postage) for copies of the lists of albums available to me at the address above.

Jack Souther, 2011-44th. Ave, San Francisco, CA 94116, USA

Offers wanted; or will trade for comparable Bing material. Following 6 are US. non-commercial 78 rpm shellac pressings.
(1) 10" Decca Special Label - with embossed Decca logo on back. Matrix L3147 "Duke The Spook". Ex. (1 sided)
(2) 10" White Label. Matrix L-151A "Song Of The Airforce" Ex. (1 sided)
(3) 10" Paramount Publicity - PNS110/111. "What Would Shakespeare Have Said" * / "Rhythm On The River". Ex. (2 sided). From film "Rhythm On the River". * cut from film.
(4) 11" Decca Special Label - with embossed Allied Phono logo on back. Matrix DLA 1153B Home On The Range (Bing), True Confession (Connee Boswell), Victor Young Orchestra. N- (1 sided). For Infantile Paralysis benefit.
(5) 11" Decca white label - with embossed Decca logo on back. Test 160 - Bing and Bob Hope blowup of "Road To Morocco". N-. Damaged edge, no effect on playing. (1 sided).
(6) Matrix B12706B - Love In Bloom
(7) Matrix LA 135B - Once In a Blue Moon
(8) Matrix LA 136B - Goodnight Lovely Little Lady
(9) 10" 78 rpm Decca White label acetate. May 2, 1939. Louis Armstrong sings 'Happy Birthday To Papa Bing Crosby'. N- (1 sided)
(10) 12 " LP World Horizon records "Sunday In Hollywood" Side 1: 1A - Ann Blyth B - Bing Crosby FB-MP-4414 EX (28 min). Side 2: Non-Bing
(11) For sale: 21 different Australian Crosbyana 12" LP issues. N condition. $15 each. Send wants list for these.
(12) For Sale: Hundreds of Bing commercial records, V discs etc., Books, Photos, sheet music. Wants lists welcomed.

Gordon Thomas, 20 Spring Close, Eyres Monsell, Leicester LE2 8UQ

For Sale: Two copies of "Call Me Lucky" £8 each including postage.
10th. Anniversary Collection (3LPs). £8 inc. postage.

Ted Burnell, 29 Knowsley Court, Birkenhead, Merseyside L42 1QU

187 LPs for sale. Offers invited. Send SAE 4.5" x 9" for list. Closing date May 31, 1995.

David E. Lobosco, 2533 Rose Drive, Glenshaw P.A. 15116, USA

Wanted all but two of Decca's 'Bing's Hollywood' series for a reasonable price. I already have 'East Side Of Heaven' and 'Sunshine Cake'.

I am looking for the address of any Dame Vera Lynn fan club or Miss Lynn's own address. Can anyone help?

Bert Day, 35 Galla Crescent, Dalbeattie, Scotland DG5 4JY (tel. 01556-611215)

ENSA Calling
World War 2 recordings of service men and women which were made during the 1942/44 period and issued only on O.R.B.S. recordings. These consist of the RAF Dance Orchestra, the Sky Rockets Dance Orchestra with vocals by Denny Dennis, British Band of the RAF with RSM George Melachrino, the RAF Rhythm Quintet with Sgt. Bill Amstell, Sgt. Leslie Douglas etc. etc. Sound quality good for 50 years ago. £4 each including postage. All C90s. Plus postage for overseas. Should there be a good response, a contribution will be made to ICC funds.

Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP (tel. 01564 730108)

BINGANG, the official magazine of the American Club Crosby, is published twice yearly and is available from Ken Crossland. Annual subscription £11. For free sample copy, write to Ken enclosing a 36p stamp.

Director Of Marketing, AD Box 100, Gonzaga University, Spokane, WA 99258-0001

Gonzaga University is pleased to offer the following gift and souvenir items bearing the Bing Crosby logo in recognition of its Bing Crosby Collection.

Mug Set with 'Bing's Blend' coffee	$30
Mug Set	$23
Ceramic mugs sold separately for	$6

Glass Beverage Set with coffee	$37
Glass Beverage Set	$30
Glass mugs sold separately for	$8
Gold Record Coaster	$12
Golf or Baseball cap	$10

Write direct for further details.

Back Copies of BING

We now have supplies of all editions of BING magazine from 93 to 108 (i.e. since the new team took over.) These can be obtained from Michael Crampton for £2 each (inc. postage in the UK and Ireland). It is hoped that supplies of the various books and records published by the late John Joyce will be available soon. Write to Michael Crampton with details of your 'wants'.

The Dean Martin Association, 259 London Rd., Croydon, Surrey CR0 2RL

For details of Dean Martin's only fully authorised international society, write to Bernard Thorpe at the address shown above. The subscription is £10 and the Association's newsletter "Just Dino" is published a minimum of 4 times a year, sometimes more.

The Sammy DAVIS JR ASSOCIATION, 6 Thyra Grove, North Finchley, London N12 8HB

We now have a reciprocal arrangement with this Association. Please write to Paul Iacovou at the above address for details of the club.

Crosby Clubs Around The World

The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG
Mark Scrimger, President,
Wayne L. Martin, Editor
P. O. Box 3849, Kirkwood, Missouri 63122, USA
(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP)

BINGthings Society,
Bob Lundberg, President
5021 57th. Avenue Court West, Tacoma, Washington 98467-4802, USA

Bing's Friends And Collectors Society,
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA

The Queensland Bing Crosby Society,
John Wright, 17 Thurecht Parade, Scarborough, Queensland 4020, Australia

The Victorian Bing Crosby Society
Bob Neate, 22 Pakenham St., Blackburn, Victoria, Australia 3130

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WHO ELSE COULD IT BE?

There is a nucleus of 6-8 of us Bing members here in the Sydney region fortunate to live close enough to enable regular 4-6 weekly get-togethers at each other's homes. The faces have changed somewhat, but these meetings have now extended over 20 years. The advent of video has led to the usual format being chat, video, quiz, supper then a bit of music and more chat. They are great times which allow us an avenue to more fully explore and expand our interest in Bing.

At a recent gathering, one of our number, John Edwards, who is a keen sheet music collector, dragged out his half-dozen volumes of marvellous music memorabilia and we 'discovered' a copy of the Australian Bing Crosby Society's anthem published in 1944. As we have just passed the publication's 50th. anniversary, I thought it only fitting for it to be reproduced in BING.

A new member of our group, Neil Colombari, tells us his wife is a music teacher, so as soon as we can arrange it (although Louise doesn't know it yet) we'll get her to provide piano accompaniment for the inaugural recital of our rallying tune. I wonder whether any of the members of the club 50 years ago are still around. It is nice to imagine that some day one of them will attend one of the gatherings to lead us in our song.

David Currington

OFFICAL THEME SONG OF THE AUSTRALIAN BING CROSBY CLUB

It Is Crosby

WHO ELSE COULD IT BE?

Lyrics by
BOB and VIC REES.

Music by
JUNE STEVENS and ERIC AITKEN.

ALL MANUSCRIPT ARRANGEMENTS OF THIS WORK PROHIBITED UNDER COPYRIGHT ACT

Em F Gm6 A7 D7
mel - o - dies? and soon , You'll hear the peo - ple say it's their fav - ourite tune. It is Cros - by—
G7 C F7 C C7 F
Who else could it be? He has giv - en us Pen-nies from Heav'n, Do - lor - es, and Clem-en-tine, And
C G7 C Em7 E7 Am G D7 G7
hits like Go - ing My Way. He's sung for a de - cade, And yet he's still top croon-er to - day.
C Em F Gm6 A7 D7
That's the way it goes; ev' - ry-bod - y knows Who leads the Hit Par-ades, packs the picture shows: It is Cros - by.
G7 1. C G7 C G7 2. C G7 C
We know you as Bing, and we hail you as king. Bing, and we hail you as king.

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Keith Parkinson's
CELLULOID CROSBY

IF I HAD MY WAY

This 1940 release is unlikely to appear on any ten best lists of Crosby pictures. The title song plus 4 Johnny Burke - James V. Monaco songs written especially for Bing to sing in the film were of a high standard and have stood the test of time. Yet this second Bing film for Universal - the first was 'East Side of Heaven'- has only average production values and a plot as trite as they came back then. We can dispense with the story fairly rapidly. Bing plays Buzz Blackwell, a construction worker. A work colleague, played by Donald Woods, is killed. Bing has the task of caring for Gloria Jean, the colleague's daughter, until she can be placed with relatives. There are complications. Firstly, Gloria Jean is hard to off load, secondly, a restaurant-cum-nightclub is going out of business and only Bing and some veteran vaudevillians can save it. If you haven't seen the film I won't spoil it for you by revealing whether or not it has a happy ending.

The song 'If I Had My Way' was composed by Lou Klein and James Kendis. The lyrics are in the Johnny Burke mould and fit comfortably alongside the quartet of Burke compositions. These comprise 'Meet the Sun Halfway', 'I Haven't Time To be a Millionaire', 'April Played the Fiddle' and 'Pessimistic Character'. The latter provided lasting memories for me of the immediate post-war years because the Brunswick 78 was one of half a dozen discs which came with our first family purchase of a radiogram. Our record collection remained six for many weeks and 'Pessimistic Character' was my favourite. It also impressed British Film Director, John Paddy Carstairs, who wrote the book 'Hadn't We The Gaiety' during the last war. He recalled:

"If I ever hear the Bing Crosby record of 'The Pessimistic Character with the Crab Apple Face' it immediately brings back vivid memories of the first London Blitz days. We used to play it at breakfast time in Chelsea before going off to work for the day".

The film's cast list contains a wonderful mix of studio contract character actors. These people probably worked a full 52 week year, travelling from backlot to sound stage. They were as well known as the main starring players. The only difference was we didn't know their names. A handful from 'If I Had My Way' that were Silver Screen regulars in supporting roles are El Brendel, Allyn Joslyn, Moroni Olsen, Verna Felton and Dell Henderson.

As the opening credits roll, another familiar surname catches the eye, that of Charles Previn, musical director on 'If I Had My Way' and father of Andre, who followed in his dad's footsteps at MGM in the early 'Fifties before moving further upmarket still as a noted conductor. Which leaves us with leading lady Gloria Jean. Leading 'Girl' would be more apt, because she was 13 when the film went before the cameras in February, 1940. Universal were edging Deanna Durbin into more mature roles. She was that studio's money making machine and they wanted a starlet to replace her. Gloria Jean was thus being groomed as the next Deanna Durbin. She had been a professional

vaudeville entertainer and radio vocalist from the age of 3. She had been put to the test by Universal in 1939 when she was cast in 'The Under-Pup', but the big break came with 'If I Had My Way' and the presence of leading man Crosby would guarantee that she would be noticed on an international scale.

The following year she had to tolerate acting with W. C. Fields in 'Never Give a Sucker An Even Break'. Yet things were not happening for her in career terms. Before she had reached the age of 18 she had been seen in such forgettable movies as 'Get Her To Love' (1942), 'It Comes Up Love' (1943) and 'Pardon My Rhythm' (1944). Then the studio dropped her. She said, "When I was rejected by Universal it was like a relative had

died." She kept attempting a 'comeback', although as people would ask 'Gloria who?' many thought she had never made an impact in the first place. Perhaps she is the least remembered of all of Bing's female leads. Her last stab at show business was a part in 'The Madcaps' over 30 years ago. She was interviewed in 1973 about her part in 'If I Had My Way' and she had fond memories of Bing.

"I starred with Bing Crosby in 'If I Had My Way', my second picture. In it Bing helped me find my guardian, played by vaudeville Charles Winniger. El Brendel, Allyn Joslyn and Claire Dodd were also in the cast. I loved Bing Crosby. He gave me advice and help that I shall remember all my life. One particularly amusing thing I remember is that when we recorded together he always put his chewing gum on the microphone."

The reference to recording together was the soundtrack versions of 'Meet the Sun Halfway' and 'I Haven't Time to Be a Millionaire'. Gloria Jean ended her working life as a receptionist/switchboard operator for a California cosmetics firm. But then, Deanna Durbin's later years were spent as a housewife in France.

We tend to regard Bing as being apolitical. On the whole, he steered clear of politics as far as his public image was concerned. However, it was whilst filming 'If I Had My Way' that he publicly aligned himself with the 'Hollywood for Roosevelt' campaign. He refused to involve himself with the official committee which conducted a vigorous radio offensive but signified that politically he was with Roosevelt. Other supporters at the time included Pat O'Brien, Alice Faye, Henry Fonda and Douglas Fairbanks Junior. But politics are a far cry from the escapist entertainment of 'If I Had My Way'. Britain had been at war for a year when the film was released in this country and the USA was just a few months away from partaking in World War II. Audiences wanted distracting from the harsh realities of life and 'If I Had My Way' provided this for an hour and a half in the dark.

Keith Parkinson

THE A-Z OF BING MOVIES

Keith finishes off the "E's" and moves into "F" as his marathon series continues to put flesh on the bones of Bing's film career.

ERIKSON, LEIF. (1911-1986). Actor. Erikson was embarking on a 40-odd year career in films when he played Victor P. Quimby, the fiance of leading lady, Shirley Ross, in 'Waikiki Wedding' (1937). Of course, Bing ends up with Shirley and Erikson ends up being arrested. Things changed little over the years, with Erikson usually cast in the second lead role. Although 'Waikiki Wedding' was his only encounter with Crosby, in real life he married Bing's leading lady from the 1936 'Rhythm On The Range' in 1934. This relationship with the volatile and unstable Frances Farmer lasted until 1942, by which time he was serving in the U.S. armed forces. He then found modest parts in major movies such as 'The Snake Pit' (1948), 'With A Song In My Heart' (1952) 'The Young Lions' (1958) and 'The Carpet Baggers' (1964). For 4 years from 1967 he appeared in the television series 'High Chaparral' before retiring from the screen in 1977 with 'Twilight's Last Gleaming'.

ERROL, LEON. (1881-1951). Actor. Errol appeared once with Bing on the cinema screen. That was in 'We're Not Dressing' (1934), when he was 3rd billed as Uncle Hubert, the fiance of Ethel Merman. By then he had made his name in vaudeville before a film debut in 1924. He made his mark as a versatile rubber-legged comedian who was usually henpecked and/or drunk in the 100 plus film appearances he made in his 40 year career in entertainment. Although he is fondly remembered for the 2 reel comedy shorts he made between 1933 and the year of his death he was cast in popular but cheaply made pictures such as 'Never Give A Sucker An Even Break' (1941) and 'Higher And Higher' (1943). When he died at the age of 70 his final film, 'Footlight Varieties', was doing the rounds and he was negotiating a television series deal.

ERWIN, STUART (1902 - 1967) Actor. During 1932 and 1933 Erwin appeared on screen with Bing on three separate occasions. In 'The Big Broadcast' (1932) he played rich Texan Leslie McWhinney and also played piano to accompany Bing's rendition of 'Please'. That same year he was in a ten minute 'Hollywood On Parade' programmer in which he introduces Bing at the outset of the short. Finally, in 1933, he was cast

as Ernest Pratt Baker, film producer and joint admirer of Marion Davies with Bing in 'Going Hollywood'. Erwin was never out of work from his film debut in 'Mother Knows Best' (1928) until his retirement after Disney's 'The Adventures Of Merlin Jones' (1964). He was usually typecast as the shy amiable, tongue tied, folksy and sad eyed friend. He was an ideal character for a typical 1950s TV situation comedy series and 'The Stu Erwin Show' ran for years in the USA. It would be true to say no one disliked Stuart Erwin.

EVANS, MADGE (1909 -) Actress. She was Bing's leading lady in 'Pennies From Heaven' (1936) when she played Susan, the social worker. At 27 she was 2 years away from retirement from films with around one hundred already completed. It began for her at the age of six and ended in 1938 with the programmer 'Army Girl'. The better known talkies in which she appeared included 'Dinner At Eight' (1933) and 'David Copperfield' (1935). She played a few parts on the Broadway stage until 1943 and then completely retired from show business to enjoy life with her playwright husband, Sidney Kingsley.

EVANS, RAY (1915 -) Lyricist. Evans wrote the words to three songs Bing sang in the 1951 picture 'Here Comes The Groom'. They were 'Your Own Little House', 'Misto Cristofo Columbo' and 'Bonne Nuit'. The music was provided by Frank Loesser, Evans' most frequent collaborator. They met whilst at college and moved from work in radio to films, Broadway and then TV. In a ten year run beginning in 1948 he wrote the words to some of the best pop songs of all time. They include 'Buttons And Bows', 'Mona Lisa'. 'Que Sera Sera', 'Silver Bells' and 'Tammy'.

EVERYBODY STEP. Song. One of the few Irving Berlin songs that lacks whistle-ability. Bing sings it in 'Blue Skies' (1946) when he opens the Top Hat Club. In Volume 3 of Fred Reynolds' "The Crosby Collection" it is referred to as a "tune (which) depends largely upon its rhythmic attraction rather than any melodic charm." I wouldn't disagree with that.

EV'RY TIME MY HEART BEATS Song. It was written by Benny Davis and Gerald Marks and sung by Bing in the Mack Sennett short 'Blue Of The Night' (1931) and subsequently used in the 1949 compilation 'Down Memory Lane'. It is featured in that well remembered sequence where Bing is travelling on a train and Margie Kane lies to Bing by telling him she is engaged to Bing Crosby and that night is the first time she hasn't heard him sing. Crosby hides himself in an upper birth and makes radio tuning noises before accompanying himself on guitar whilst singing 'Ev'ry Time My Heart Beats'.

EWELL, TOM (1909 - 1994). Actor. In his one Crosby film appearance, Ewell played 'Cupcake' in 'Mr Music' (1950). 'Cupcake' is actually Crosby's valet, Haggerty, but their relationship is somewhat friendlier than master and servant. In fact "friendly" nicely sums up the Tom Ewell screen persona. He was friendly towards Judy Holliday in his 1949 debut film 'Adam's Rib', towards Marilyn Monroe in 'The Seven Year Itch' (1955) and towards Jayne Mansfield in 'The Girl Can't Help It' (1956). He was never quite popular enough to carry off his own TV programme 'The Tom Ewell Show' for more than a few episodes in 1960. After that he made infrequent returns to the big screen in such productions as 'State Fair' (1962) and 'The Great Gatsby' (1974). His unusual stage name was a corruption of his even more unusual real name - Yewell Tompkins.

FABIAN (1940 -). Poor singer and below average actor whose real name was Fabian Forte. Nevertheless his appearance in the Crosby picture 'High Time' boosted its box office appeal in 1960. He is one of Bing's college room mates when Crosby returns to University as a mature student intent on finishing his education. In one of the most unlikely vocal unions of all time Fabian sings a few lines of 'It Came Upon The Midnight Clear' with Bing and Nicole Maurey. Whilst under contract to 20th. Century-Fox Fabian appeared in 'Hound Dog Man' immediately before 'High Time' and 'North to Alaska' immediately afterwards. But his career as a motion picture star stubbornly refused to take off and he found himself lumbered with parts in the likes of 'Dr Goldfoot And The Girl Bombs' (1966), 'The Day The Lord Got Busted' (1976) and 'Disco Fever' (1978). His singing career, though heavily hyped, made the same impact as his acting.

FAIN, SAMMY (1902 - 1990). Songwriter. He co-composed two songs which featured in Crosby pictures. In 1931, Bing sang "When I Take My Sugar To Tea" in the Mack Sennett short 'Dream House' and later it was used as an orchestral item in the Paramount feature, 'Confessions Of A Co-ed'. His collaborators as composers were Irving Kahal and Pierre Norman. In 1957 he wrote the title song of MGM's "Man On Fire" with Paul Francis Webster. His song writing career began in 1929 at the dawn of film sound when he composed for "It's A Great Life". He won Academy awards for "Secret Love" (from 'Calamity Jane') in 1953 and for the title song from "Love Is a Many Splendored Thing" two years later. He was still putting pen to manuscript paper in 1977 for the Disney animated feature "The Rescuers". In between times, he added to the box office appeal of several movies with his skill at writing popular title songs such as "I'll Be Seeing You" (1944), "Young At Heart" (1955), "April Love" (1957) and "A Certain Smile" (1958). Although the fifties were his peak years he is fondly remembered

by the contributions he made to early thirties Warner Bros. musicals such as "Footlight Parade" (1933) and "Dames" (1934) and the standards they spawned like "You Brought A New Kind Of Love To Me" and "By A Waterfall".

FAITH, HOPE AND HOGAN. Film. It was made in the early fifties by the religious organisation, The Christophers, and was put into mainly non-theatrical release in 1953. Ben Hogan was persuaded to make the film by Father Keller of The Christophers and to give the film popular appeal Bob Hope agreed to take part. Bing volunteered, especially as the Hope and Crosby segments were shot on a golf course in Palm Springs. Bob Hope refers to the film in his autobiography 'This Is On Me' when he describes the event as "an hour and half of dialogue between golf shots. The entire country should have seen the film by now, because every time Hogan won a tournament they ran it on television."

FALK, PETER (1927 -) Actor. He was fifth billed as Guy Gisborne in his only appearance in a Crosby film 'Robin and the Seven Hoods' (1964). He later took on the role of Columbo, the television detective when Bing turned it down on the basis that it was too big a commitment and likely to interfere with his golf. Falk always looks unkempt which is why his early film appearances cast him as a hoodlum or blue-collar character ('Pretty Boy Floyd' (1960) 'Murder Inc' (1960) and 'Pocketful Of Miracles' (1961)). Phase two of his career took him to Italy for action movies like 'Machine Gun McCain' (1968) and 'Anzio' (1968). For the last 15 years he has been in mainstream Hollywood movies playing slightly off beat characters. The most memorable are 'Murder By Death' (1976) 'The Cheap Detective' (1978) 'Princess Bride' (1987) and 'The Player' (1992).

FARMER, FRANCES (1913 - 1970). Actress and Hollywood tragedy. Miss Farmer only made one film with Bing - 'Rhythm On The Range' in 1936. She came over in that picture as a fair light comedy actress, pleasant to look at and easy to listen to on the soundtrack recording of 'The House Jack Built For Jill'. The song was cut from the release print of the film but her duetting with Bing can be heard on a couple of albums subsequently made available. She was Doris Holloway, Bing's leading lady, in 'Rhythm On The Range', her first big part and the third film she made under her Paramount contract. Things were going well for her and she acquitted herself well in her fourth 1936 film 'Come and Get It'. In 1937 she was appearing on Broadway in major productions like 'Golden Boy' as well as fulfilling her Paramount contract. Her beauty shone through in features like 'Ebb Tide' (1937) 'Ride a Crooked Mile' (1938) and 'South of Paga-Pago' (1940). Then things began to go wrong. She became too outspoken in her political beliefs (she was left of left wing) and succumbed to alcoholism. The latter often brought her in conflict with the law and in 1942 she 'retired', spending most of the remains of that decade in various mental institutions. By the late fifties, she was ready to resume a career in films and her old studio Paramount gave her the leading role in a rarely seen cheapie 'The Party Crashers' (1958). But she had been long forgotten by the public and she was hosting a local television programme in Indianapolis at the time cancer was diagnosed. She died of cancer at 57.

FAYLEN, FRANK (1907 -). Actor. As a versatile character actor, Faylen was in continuous employment in Hollywood for 30 years. In the 10 years from 1939, he was in 7 Crosby pictures beginning with 'The Starmaker'. His best remembered role in a Bing pic. was as Bill Walters, the drunken editor of the town's newspaper in 'Welcome Stranger' (1947). His other parts which indicate the widely insignificant characters he played, are :

Star Spangled Rhythm (1942)	A soldier
Duffy's Tavern (1945)	A bar customer
Blue Skies (1946)	Mack
Variety Girl (1947)	Stage manager
Road To Rio (1948)	A gangster

Between times, he was in numerous other non-Bing films, mainly for Paramount. His best role was as the sadistic male nurse in 'The Lost Weekend' (1946). He remained with Paramount until the end of the 1950s and appeared in successful films such as 'Whispering Smith' (1949) and 'Gunfight At The O. K. Corral' (1957). In the next decade, he was in quality productions for Disney such as 'The Monkey's Uncle' (1965) and 20th. Century-Fox for 'Funny Girl' (1968). He had a lasting marriage to Carol Hughes who was also another who didn't quite make the big time in pictures, although she did take the female lead in the fondly remembered 1940 serial 'Flash Gordon Conquers The Universe'.

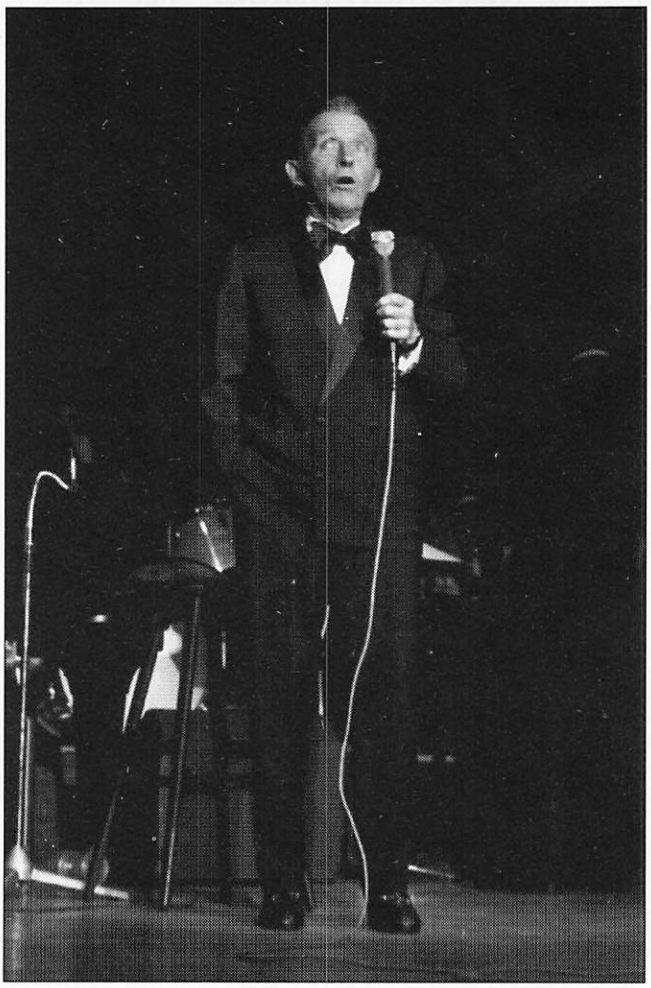
PRESTON WELCOMES BING & FAMILY

Member Jim Cassidy recently sent us some negatives of photos he took back in the 70s when Bing played golf at Southport and then when he opened his 1977 UK tour at Preston. We'll use the golf photos in a subsequent BING but to accompany the Preston shots can we remind you of the events of 1977. Bing had fallen off the stage at Pasadena in March and had injured himself badly. It looked as though his British tour was to be cancelled as late as mid-August. Then it was confirmed that he would be coming and after a trip to Norway for a concert, he came to England to record his Christmas TV show in early September. He then made the "Seasons" album and was still far from fit but nevertheless he opened his tour at Preston on September 22nd. Here's what the northern editions of the Daily Mirror had to say about the concert.

WHAT A TREAT BY BING!

The great Bing Crosby showed today's pop idols the international star way to treat the paying fans last night. Bing opened his British tour before an audience of 2,100 packed into the Guild Hall at Preston.

He knew they had paid between £4.50 and £7.50 to see him, and there was none of the usual nonsense of them having to wait through everybody else's act to see the night's big name. For the multi-millionaire singer was the first turn on.



Bing might have excused himself. He is 73 and in the afternoon he supervised a four-hour rehearsal. But straight away he did a 15 minute spot loosening up his larynx with jokes and songs including the one he first sang in public at a church hall 60 years ago. Then he swapped gags with co-star Rosemary Clooney, his wife, Kathryn, and their guitar playing son, Harry Crosby III. He was back singing 'GONE FISHIN' with comedian Ted Rogers and then to duet with Harry and later Rosemary. And he returned to sing a Noel Coward medley with Rosemary and Kathryn.

That was only the first half. In the second he again "worked the show" compering, duetting with Kathryn and then rolling back the years in his 35 minute final spot.

And nearly three hours after he began, he finished to a standing ovation. Nobody could say he hadn't given value for money. This was the first time Bing had sung in the North since a wartime troops' concert at Burtonwood, Lancashire.

The Guild Hall did him proud. His 29-piece orchestra was huddled under a giant PRESTON WELCOMES BING AND FAMILY banner.

Tonight he is at Manchester's Belle Vue and next week he starts a fortnight at the London Palladium.

Kenneth Tossell

Interesting to see the reference to Bing's appearance at Burtonwood in 1944. From Preston, Bing went to Manchester to appear at Belle Vue on Friday, September 23rd and he probably stayed at the Midland Hotel (now the Holiday Inn). Although the above newspaper review was reproduced in the pages of BING in 1977, no press review of the Manchester show was then available to Editor Reg Bristo. Member Peter Diffley kindly filled the gap for him with a very nice article. It is a pleasure therefore to include the following extract from the Manchester Evening News of September 24th in the pages of BING for the first time.

Bing outside the Midland Hotel, Manchester before the Belle Vue show.

CROSBY TURNS ON THAT OLD MAGIC

by Keith MacDonald.

Manchester turned out in force last night to welcome the Old Groaner himself, Bing Crosby, on his first visit to the city. It wasn't a sell out - top ticket price was £7.50 - but an audience of 3000 at the Kings Hall, Belle Vue, gave him a rapturous reception. They found the Crosby magic as strong as ever despite the passing of the years.

With all the wisdom of his youthful 73 years and with a little help from his friends, Bing cleverly paced himself throughout a long show - two hours and 20 minutes - which opens soon for two weeks at the London Palladium. His wife, Kathryn and son Harry Crosby will share the spotlight; so does Rosemary Clooney, sounding better than ever.

One of the hits of the night was comedian Ted Rogers who finished his act on a note of distinction by joining Bing in a duet, taking the Louis Armstrong part, no less, in 'Gone Fishin'.

The longer Bing was on stage the stronger his voice seemed to grow. He was heard at his best, not with the big band sound, whose brassy arrangements tended to drown his words, but with a superb jazz quartet led by ex-Tommy Dorsey piano man Joe Bushkin in whose company Bing wallowed in the nostalgia of such well known oldies as 'Swinging on a Star', 'Dear Hearts and Gentle People', 'True Love', 'Don't Fence Me In', and of course, 'White Christmas', which brought the biggest ovation.

Bing's Palladium appearances were followed by a final show at Brighton on October 10th and sadly he was dead before the end of that week. What a memorable time he gave us in the UK in those last weeks. None of us who saw those shows will ever forget them.

One Sweet Letter From You

Tony Peverett, 7 Burgh Mount, Banstead, Surrey SM7 1ER

Having written recently to congratulate Ken Barnes on his greatly improved CD reissue of 'A Couple Of Song And Dance Men' (now called 'How Lucky Can You Get') might I ask if it would be possible for him to re-edit a couple of tracks on Bing's last commercial recording 'Seasons'?

Firstly could the awful tinny 'plonking' that starts up halfway through the title track (could it be a banjo?) and continues to the end, be removed? It completely ruins an otherwise wonderful track (for me anyway) and detracts from the superb strings in the background. Secondly the interlude music that occurs in the middle of 'Sleigh Ride' between Bing's vocals seems quite out of character with the tune. Could this also be substituted if a new issue of 'Seasons' is planned?

I've recently had some correspondence with Ralph Harding on quite a different subject concerning the half hour BBC recording of Bing and the Glenn Miller AEF Band at the Paris Cinema on 31st. August 1944 (broadcast at 8.30pm). This was available to members on a tape a few years ago and Ralph tells me that the 16" transcription disc of the programme (from which the tape was made) was found in a terrible state in a demolished building in Bedford. As can be imagined the quality was not good with lots of hiss, pops, crackles etc. and even some bits missing due to damaged grooves. However as this is such an important recording (the only complete one of Bing and the Miller AEF band when they were in this country) would anyone be prepared to 'clean' the tape using CEDAR or other processes? As far as I can hear the quality underneath all the hiss is excellent and both Bing and the AEF band are in terrific form. I've long been a fan of both and was horrified to learn from a book about Glenn Miller that only a very few recordings (some incomplete) were kept by the BBC out of the hundreds of broadcasts he made, with probably the finest band that has ever been assembled. What a tribute it would be to Bing and Glenn Miller if this recording could be restored, some 50 years after it was made, albeit with a few missing grooves.

(Editor: I echo Tony's comments about the Bing and Glenn Miller item. I'm not sure who has got the actual transcription disc but presumably anyone wanting to restore the sound would need to be working from this. As to the 'Seasons' album I should love to see it on CD perhaps with the missing poems added to it. Both 'Seasons' and the poems were recorded by Polydor Ltd. in September 1977 so it might be possible. Personally I like the song 'Seasons' as it is but we all have different views.)

Ken Crossland, 9 Arden Drive, Dorridge, Solihull, B93 8LP

One of the items which Santa dropped into my stocking was a new collection of Alistair Cooke's writings "Fun and Games With Alistair Cooke". The book draws together Cooke's articles and broadcasts which are drawn from his pastimes - which include sport and music. It includes a welcome reprint of Cooke's 1977 "Letter From America" which lamented the passing of both Bing and Groucho Marx. It is a testament to Cooke's unquestionable skill that in the space of one paragraph in "Two For The Road", he captures the essence of Bing:

> *"Perhaps he was one of those people who, though not at all selfish, are deeply self-centred: what they call a 'very private person'. Because he couldn't identify deeply with other people's troubles, he was able to appear, and to be, everybody's easy-going buddy, and forget death and disaster in a recording date or a round of golf. He was the least exhibitionist celebrity I have known. And because death is so dramatic, so showy, some of us cannot believe that he won't show up in the locker room tomorrow and say: "Well, skipper, how's tricks?"*

I wonder if the detachment which Cooke sees and interprets so favourably isn't also the "coldness" which Bing's detractors have sought to make so much of?

(Editor: I think you've got a point Ken and it will be fascinating to see what conclusions Gary Giddins reaches in his new book due out in 1996.)

Bill Ewert, Wood Nymph, 7 Elfin Drive, Ferndown, Dorset BH22 9QG

The following may be of interest to you and other members although the information may have already been published in the magazine previously.

The film actress Joan Crawford was a great fan of Bing and was known to take his records on location with her when she apparently played them continuously. When Bing later invited her to appear on one of his radio shows she expressed her fears of appearing in front of a radio audience for the first time saying "I can't do it! I can't!"

Franchot Tone who she later married said "Of course you can. You love Bing's singing and he's the easiest man in the world to work with." She eventually agreed and with the help of Bing's consummate ease she made it successfully through the broadcast.

(Editor: Thanks Bill for the information which was new to me. I assume that Joan either appeared on the Kraft Music Hall or on one of the war time 'Command Performance' type shows. Anyone know? Remember the mention of 18 year old Tamsin Brown in the last issue. There was a happy ending...)

Tamsin Brown, Globe House, Ireby, Nr. Carlisle, Cumbria, CA5 1EA

I would like to express my thanks to the many ICC members who responded so generously to my letter in 'Trading Post' in BING 108. Not only have people been kind enough to send me addresses of shops etc. which sell posters of Bing, but I have also received many photographs, posters, pictures and stamps of Bing and letters, some from as far away as Sweden and the USA. Several people have also kindly compiled cassettes for me. Many thanks to all of you for such a generous and welcoming reaction.

(Editor: Well done all concerned for again confirming the inherent kindness and generosity of Crosby folk.)

Ken Merry, 28 The Avenue, Bessacarr, Doncaster, South Yorkshire DN4 5JX

A couple of quotes recently in print.

"So I'm kind of what I would call a Bing Crosby type singer. I grew up listening to all his records, and he had this quality that I always adored, where he just sang whatever he felt like singing. If he liked a song he sang it. It had nothing to do with popularity or anything. You could actually hear him get lost in a song, as he sang it in his own way - all because of the love of singing."
Tony Bennett

"I learned the secret of all great singers - Bing Crosby, Frank Sinatra, Ella Fitzgerald. I began to sing the words as though they meant something to ME. Then everything else began to fall into place." **Judy Garland**

(Editor: It's amazing how many great artists mention Bing and thank you to Ken for passing on these quotes.)

John Bignell, 21 St. Andrews Avenue, Wembley, Middlesex HA0 2QB

Many thanks for the December BING - several points of interest arise. Much amused at your assessment of Russ Columbo. I'd heard of him vaguely prior to joining the ICC in 1974 (by which time I'd already been a Bing 'nutter' for over 30 years). Eventually I bought an LP and expected a passable likeness, no more, rather like Michael Holliday. Imagine my astonishment when I first heard the voice. Nothing like Bing and quite ridiculous that anyone (especially real Bing admirers) should even discuss the man in the context of the Master. Later through Stan Austin, I heard tapes of Dick Todd and realised at once this was the only man to sound remotely like Bing. He had the same drive and personality in the voice and he should have been world famous instead of being known as Dick Who? to most people.

Very saddened to read of the death of Larry Kiner. I shall never forget his Spokane issues and the pleasure they gave. Finally I often wondered about Buddy Cole and his early demise and also those other Bing/Buddy recordings not taken up by Ken Barnes. Let's keep pushing for them to be issued.

Pete Cakanic, 902 Plaza Place, North Augusta.,S C 29841, USA

Thanks to you and all of the BING #108 contributors for a very informative issue. It was a great Christmas treat to read several days before the holiday. There was a time I thought I knew quite a bit about Bing but when I finish reading the magazine I have to swallow my hubris (with vinegar and oil). The article on Buddy Cole was especially interesting as was the listing of Bing/Cole Porter. And that was really a great picture of a young Bing in what appears to be 'fighting weight' at the gym.

(Editor: We are all grateful to Pete for the kind words. The photo of Bing in the gym showed another man and we sought information about his identity. Here's the answer.)

Thomas Mooney, 63 Glenhill Rd., Finglas Rd., Dublin 11, Eire

Re the unidentified man in the picture with Bing, unless someone else proves me wrong, it's Al Silvani. Al went to Hollywood in 1935, worked as a caddy, life guard and eventually became an outstanding golfer. Worked in 18 feature films as actor, production manager, stuntman and technical adviser. Returned to Hollywood in 1944 as a bodyguard and physical instructor for Frank Sinatra. Worked with and was a personal friend of Bing, Sinatra, Jack Benny, Dean Martin, Robert Mitchum, Lee Marvin and a host of other top Hollywood stars.

(Editor: Thanks Thomas for solving the mystery for us. The photo of Bing in the gym carried the caption 'Young and Healthy' which takes us nicely to a letter from new member John Sawbridge.)

John Sawbridge, 36 Brighton Rd., Leicester LE5 0HA

Many thanks for finding space for my first letter to the ICC in BING 108. As I recalled in my letter, I had become a fan of Bing in 1932. The following year, 1933, was a vintage year for popular songs. Bing was developing well in his films and singing some great songs from them. 'Thanks' from 'Too Much Harmony' was an early favourite of mine and I still have a copy of the English Brunswick which I treasure. In the same year, Warren and Dubin were writing some good songs for Dick Powell to sing in his films. Bing had great success with at least two of these, one was 'Shadow Waltz' and anyone who has not heard Bing sing this has not heard him at his best. The other was 'Young And Healthy' and Bing was accompanied by Guy Lombardo and his Royal Canadians on this one.

Issued in the UK in March 1933, the record of 'Young & Healthy' was banned by the BBC because they didn't like the words:-
"I'm young and healthy,
So let's be bold,
In a year or two or three,
Maybe we will be too old".
It was however used to advertise a brand of laxative called 'Bile-Beans' on Radio Luxembourg, Radio Normandy and others transmitted from the continent by the International Broadcasting Company of London. I would tune in on Sunday mornings at 11a.m. to the Paris station 'Poste Parisienne' and wait for the programme sponsored by the Bile-Beans company knowing that Bing's record would commence and would be played well into the vocal refrain. I would also hear the record from the other stations on the continent occasionally.

Around about this time, I had decided to learn to dance and I went along one evening with a friend to enrol for lessons. Whilst waiting to see the Principal, I noticed a record on the gramophone turntable. Seeing the Brunswick label, I had to look and lo and behold, it was Bing's recording of 'Young & Healthy'. The Principal played it for me. What a thrill! Some time later, I was browsing around a second hand record shop when I noticed Brunswick B1456. Yes, you've guessed it. It was 'Young & Healthy' and I still have that record today. The recording has a special label as it had featured in a National Newspaper competition concerning record sales. The News Chronicle Competition Record has Bing's song on the one side and Wayne King and his Orchestra on the other playing 'Japanese Sandman'. I discovered later that the Bing recording did not win the poll and in fact it was won by Al Bowlly accompanied by Lew Stone and his band singing 'What More Can I Ask'.

Karen Graff, 268-12 78 Avenue, Floral Park, New York 11004

Yesterday on Veteran's Day, I was lucky to see a great entertainer, Bob Hope, in person. He appeared on the 8th. floor in a theater that seated 200 people. Bob and his wife Dolores, were at Macy's Department Store to salute American veterans of all wars. Bob looks good, always had excellent jokes and sang songs with Dolores. Tapes of W.W.II tours to servicemen in the European and Pacific theaters were being sold and sales were great.

Bob and his wife were kind enough to autograph more than 150 tapes and it was a thrill to get his autograph. I asked Bob what was his favourite movie role. It was a great thrill to hear him reply "All those with Bing Crosby" and another entertaining movie "The Seven Little Foys".

Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight, PO30 1HG

As a result perhaps of a failure of the human elements on my part such as a wrongly addressed envelope or my correspondence going astray, Editor Malcolm conveys to me that there will be no write-up from me in this issue of BING. However at least I hope that Malcolm can find a little space to allow me to thank all the many members who sent me so many Christmas cards.

(Editor: We'll always have room for Leslie! When nothing arrived from Les, I didn't worry because he had told me that he would not be contributing to every issue and I did not chase him therefore. Only at the last moment did Les realise that I had not received anything from him and by then it was too late. We look forward to Leslie's article in the next issue.)

LIONEL'S LINES

"HANG ON TO THE ROCKET, JUNIOR - I'M GONNA MAKE YOU A STAR!"

It's time to exercise those old grey cells, again. You may have noticed from my previous drivellings in these pages that I have an innate sense of curiosity which I would advise you, stems from an occasional reluctance to accept "facts" at their face value. So, undeterred by the massive ground swell of indifference that greeted the queries raised in the last issue, I would like to enlist your support in a world-wide search for a man who, I believe, provided the first rung of the ladder to Bing Crosby's rise to immortality.

Was it the childhood chum who first christened him "Bing"? Paul Whiteman? Gus Arnheim? William S. Paley? We can stop there. But not necessarily with Mr. Paley. The tale will be familiar and here is just one of many versions:

"I first heard Bing Crosby's pleasant baritone voice while taking one of my marathon walks (in those days before jogging) circling the deck on the S.S. Europa, on my way to Europe for business in June 1931. Each time, I circled the deck I would pass a teen-age boy on a deckchair, listening to a phonograph recording of the same song, "I Surrender Dear." One voice on that record stood out, pure, dreamy, melodious with a unique phrasing of the lyrics. When I stopped to look at that record, there was the name in tiny print: "Chorus by Bing Crosby." Although he had sung with bands and singing groups before, I had never heard of him. But I cabled the CBS office: SIGN UP SINGER NAMED BING CROSBY."

The quote is from Paley's own autobiography 'As It Happened' and he should know, but the story does vary according to source. The ship is sometimes, the "Ile de France". The song has also been noted as "It Must Be True" or "Just One More Chance" but the "teen-age boy", (at times, identified as being the son of a friend of Paley's) remains fairly constant and to me, is the "grassy knoll" of Crosbyana. Where is the lad, now? Is he still alive and well and living in Punxsutawney, Parramatta or Pimlico? Has he still got the actual phonograph? Is it barely possible, that original, salt-stained record, is nestling, unbeknown, in someone's collection? Let us face it, two or three years after the events described, the unwitting catalyst for this slice of serendipity could have proclaimed, "I was that boy!" and dined out for the rest of his life, on the strength of his reminiscences.

And what red-blooded boy wouldn't have welcomed this golden opportunity for fame and stardom through the back door? My own aspirations in this direction ended at the age of eight, when whilst practising an intricate tap routine on the linoleum, I accidentally backed into the sideboard and shattered a cherished ornament. My mother's lack of foresight, on this occasion, probably prevented me from becoming the third Nicholas Brother - not to overlook, her stony resistance to my earnest pleas to be evacuated to America, during the war, when an English accent in Tinseltown, could have been worth 3 years at RADA. I think I'd have shown Roddy McDowall and Elizabeth Taylor where the Oscars were!

Child performers have always been an integral part of the great Hollywood tradition, from Mary Pickford to Macaulay Culkin, beguiling us with winsome talent on one hand and on the other, making us cringe with embarrassment at their precocious cuteness, lending authority to W. C. Fields' famous remark, "Anyone who hates small dogs and children can't be all bad" which is itself, an analogue for another old show business adage, "Never work with children or animals".

Bing appeared to have no problems in this direction. Looking at the list of his films, if I were to mention, "The Star Maker", "Going My Way" and "High Society", I have every confidence that you would easily find, another dozen or more which feature kids and/or animals and it doesn't end there because neither did he seem to be averse to share the spotlight with them on radio and television.

Although no audio examples survive, Jackie Cooper, Freddie Bartholomew and Virginia Weidler all guested on Kraft Music Hall (in addition to featuring in "The Big Broadcast of 1936, Virginia Weidler appeared in "The Philadelphia Story", as the prototype for "Samantha" in "High Society"). In 1938, Bing and the thirteen year-old, Donald O'Connor, reprised "Small Fry", their hit from "Sing You Sinners" and at the same age, Jane Withers also duetted the song with Bing on the Gulf Screen Theatre radio programme. Diane Lynn, a musical prodigy, seen in "Star Spangled Rhythm", "Duffy's Tavern" and "Variety Girl", turned up in 1944 to exchange a few words and render a piano solo of the "Warsaw Concerto". On Philco Radio Time, Margaret O'Brien joined Bing in an excruciating version of "You Won't Be Satisfied" and fresh from her Hollywood debut in "Here Comes The Groom", Anna Maria Alberghetti made three appearances on Bing's Chesterfield Show where he accompanied her on, "America

Bing tries to persuade a young hopeful to sing in 'The Star Maker'.

The Beautiful" and "Fare La Nanna Bambina". The careers of sixteen year-old, Cynthia and eleven year-old Kay, (The Bell Sisters), spanned the gap between Chesterfield and General Electric. They were guests in both series, producing quite a little catalogue of 'fun' songs with their host including, "June Night", "Wheel Of Fortune", "Poor Whip-Poor-Will", "Zing A Little Zong" and "Wait Till The Sun Shines Nellie". Also, on General Electric, Christian Fourcade, Bing's "son" in "Little Boy Lost", sang a French song and contributed to a sketch. Finally, the last juvenile runner in this section of the "Kid Stakes" is guaranteed to bring a lump to my throat (or perhaps it's my gorge rising) and I become strangely, tongue-tied. I will only say that, as well as having a couple of million-selling records, (Surely you have, "I Saw Mommy Kissing Santa Claus" on your shelves?) he appeared with Frank Sinatra, Doris Day, Bob Hope and Frankie Laine. Jimmy Boyd was tolerated twice on the Bing Crosby Show, in 1953.

By far the most frequent of these youthful visitors to Bing's places of work were his two families and without becoming too deeply embroiled in the rights and wrongs of "stage parents", it is Dixie Lee's boys who have provoked the greatest controversy. It is not hard to imagine the conflict between an attempt to shield them from public ballyhoo and a desire to "show them off". Not to mention, possible demands from studio or sponsors, although it is difficult to believe in Bing, willingly, bowing to any pressure of this nature. It would be too easy to dismiss Gary Crosby's book as a pack of lies, from beginning to end but there are some odd contradictions. He suggests that his father was one of the few entertainers to make his family part of the act and reports that his first photo call was at the age of three weeks which, in itself, would seem unlikely to kindle traumas in later life. From self admission, the boys "loved to sing", yet only in retrospect, do they appear to have resented performing.

Probably, the earliest existing example of their being heard on radio is a 15 minute programme in 1938, when NBC microphones were hidden in Bing's North Hollywood home. There can be no doubt that it is genuine and the whole episode sounds as confusing, natural or unnatural, as any home on Christmas morning; if we can overlook Ken Carpenter, crouched behind an armchair, delivering a whispered commentary. Gary was five, the twins, four years old and Lindsay, within a few days of his first birthday. The trio who are able to speak for themselves are supremely under-awed by their father who prattles away, as every parent has done on this annual occasion, "Lookie here ...What shall we get at ...C'mon, lets open 'em up ...from Johnny Burke? - I thought it was Santy Claus!" and only one, typical, parental admonition, "You don't want an all-day sucker, this time in the morning - put that away till this afternoon". Inevitably, some dialogue is lost to the rustle of wrapping paper and the sounds of toy drums, cymbals and mouth organs but the boys need little encouragement to launch into song with, 'The More We Are Together' and "Isn't This A Silly Song" from "Snow White And The Seven Dwarfs", accompanied on the latter, by a few extempore yodels from Dad.

After this, there is a yawning gap and indications of muddled dates in Gary's memoirs. We know that, around 1940, Gary tested for the part of the young "Jeff Lambert", in "Birth Of The Blues", and in 1944, the boys had "walk-ons" in "Duffy's Tavern" and "Out Of This World" but Gary says, "During *the early years of the war*, Dad took me out on the road for two weeks on a tour of bond shows and military camps". If this is taken literally, he would have been about 8 or 9 years of age and later on -"About *the same time* as the tour, Dad began bringing my brothers and me onto his radio show ...at first we only did *a short segment of dialogue, usually, on his Christmas show*". No evidence can be found of any of them guesting on The Kraft Music Hall and their debut as a quartet was for Philco on 21st April 1948 when they engaged in quite a lengthy sketch with Clifton Webb and sang "Wabash Cannonball". A return visit was made that September, performing in another sketch with Claudette Colbert and warbling, "Blue Shadows On The Trail". This may also give some credence to Gary's claim that Bing was apprehensive at the possibility of them "goofing up", on the air, when we remember that this was his first transcribed radio series. This theme was continued by the second family when Kathryn described their first visit to the Hollywood Palace, "Bing was so nervous, fluttering around, afraid that we'd 'flub'

our lines". Nothing sinister here - what parents have not sat through the school Nativity play, biting their fingernails to the quick?

The boys appeared, sporadically, throughout the Chesterfield programmes but the first Christmas show in which they all featured together was not until 1950 and this was a real "family" affair, uniquely graced by the presence of their mother. Bing sang "Jingle Bells" with Gary and the whole clan reproduced chunks of their recent, first commercial recording, "A Crosby Christmas". After this, Philip and Dennis seemed to fade from the scene, as far as radio was concerned but Gary and Lindsay were heard, separately, on four more programmes in the Chesterfield series. An interesting point to note is that young Lindsay pre-empted his eldest brother's commercial duet with his father of "On Moonlight Bay" and was the sole "family" support for Bing's last Christmas broadcast in this series.

Gary guests on Bing's sitcom series in 1964

It is claimed that Bing Crosby considered that his youngest son was the most musically able of the boys and when performing with Dad, on radio, Lindsay might have had the advantage of the more "original" material and although Gary, invariably enjoyed a solo "spot" we might cogitate on the fact that more of his "on air" collaborations with Bing were replications of their commercial successes and were all, exactly the same versions as were issued ("Play A Simple Melody", "When You And I Were Young Maggie Blues", "On Moonlight Bay"; "What A Little Moonlight Can Do" (twice); "Down By The Riverside" (three times) and "Call Of The South"). The only exceptions are, "Fatherly Advice" which differs from the commercial version and "Jingle Bells" but even this latter, heard on the 1952 Christmas Show for General Electric is a re-broadcast of the version from the 1950 Chesterfield programme mentioned above. Probably, the most satisfying moments occurred when, in the dying throes of his last major radio series, the two boys joined Bing in a sort of Barbershop Trio, for four separate medleys, harmonising on such old favourites as "You Tell Me Your Dream", "Doodle Doo Doo", Strummin' On The Old Banjo" and "It Ain't Gonna Rain No Mo".

It is not my brief here, to comment on the show business careers of the brothers, either as a group or individually. Neither, do I wish to speculate on their private lives or problems but they did continue to pop up in the early Sixties on the television shows of both Bing and other personalities until they gave way to the burgeoning, "second" family.

Just before my typing finger succumbs to Repetitive Strain Injury, may I say, should you reject the "boy on the boat" story with which we began as merely, a publicist's, fanciful invention and prefer the slightly less heart-warming account, that brother Everett actually sent Bill Paley a copy of "I Surrender Dear" for his approval, can I draw you out with another of life's enigmas which has haunted my every waking hour, since yesterday - Who was Elisha Cook Senior?

Lionel Pairpoint

ONCE IN A WHILE

Regrettably, it falls to us to chronicle the passing of Bing's colleagues and associates. Sadly, we have a particularly long list this time.

Virginia Dale passed away on October 3rd 1994 at the age of 77. Her connection with Bing is, of course, the film 'Holiday Inn' when she played Lila Dixon who decides not to marry Bing and retire to a farm. She preferred to remain in Show Business as Fred Astaire's partner. Virginia Dale co-starred in numerous films for MGM, Columbia and Paramount playing second and third leads opposite Clark Gable and Jack Benny as well as Bing and Fred. Some of her well known films were 'Love Thy Neighbor', 'Kiss The Boys Goodbye' (with Mary Martin) and 'Las Vegas Nights'. She was active in TV in the 1950s appearing in 'Wyatt Earp', 'Code 3' and 'Traffic Court' amongst many others.

Martha Raye also died in October after a long illness. She was 78. A larger than life character, Martha had prominent parts in three of Bing's films 'Rhythm On the Range', 'Waikiki Wedding' and 'Double Or Nothing'. A comic actress with a broad toothy grin and rubbery face, she shot to fame in 1936 when Norman Taurog caught her act and propelled her straight into 'Rhythm On The Range'. Her delivery of 'Mr. Paganini' in that film put her on the map. Other films around that time were 'Artists & Models', 'The Big Broadcast Of 1938', 'Boys From Syracuse' and 'Hellzapoppin'. Perhaps her most memorable role was in Chaplin's 'Monsieur Verdoux' in 1947. She was also very active in radio and TV before returning to the stage when she took over from Ginger Rogers in 'Hello Dolly'. Her last film appearance was 'The Concorde: Airport '79'.

Tom Ewell was 85 when he died last September. As described in Keith Parkinson's 'A-Z of Bing's Movies' in this edition, he will always be remembered for his part in 'The Seven Year Itch' with Marilyn Monroe but we know him for his appearance as 'Cupcake' in Bing's film 'Mr. Music'. He was a busy performer on Broadway and his first important film role was in 'Adam's Rib' with Hepburn and Tracy in 1949. He played his part in the Broadway version of 'Seven Year Itch' no less than 730 times before obtaining the film role.

Cab Calloway died on November 19th 1994 at the age of 86. Born Cabell Calloway on Christmas Day 1907, he made his name at New York's famous Cotton Club. A charismatic showman, he was well known for his 'hi-de-ho' scat singing and his superb Orchestra. His greatest success was in the 1930s with his theme song 'Minnie The Moocher' giving him a No. 1 hit in 1931. Cab appeared in the film 'The Big Broadcast' with the young Bing but we cannot see that they worked together again. Interestingly Cab did have a minor hit with 'Let's Take The Long Way Home' from Bing's film 'Here Come The Waves' in 1945.

Dennis Morgan (85) died last Autumn. A singer and leading man whose most well known films were 'Kitty Foyle' (with Ginger Rogers), 'My Wild Irish Rose' 'The Desert Song' (the 1943 version) and 'Cheyenne' (1947). His connection with Bing is the 1944 short 'The Shining Future' when they both made filmed contributions in support of Canada's Sixth War Loan.

Iris Adrian was a very busy Hollywood actress appearing in around 150 films. Most of these were 'B' movies and there will not be many readers who recall her name or her involvement in Crosbyana. In fact she played a 'French Soubrette' in 'Road To Zanzibar' and sang 'Feathers Can-Can' in a scene when Hope and Crosby are in a cafe. Iris passed away on September 17th aged 81.

Stephen Williams, the BBC producer behind Bing's appearance on 'Variety Bandbox' in 1944 died in November at the age of 86. He was particularly associated with the early years of Radio Luxembourg.

BERT BISHOP'S
BING ON THE BOX

My goodness! Such a cornucopia of Crosby has come to our attention over the last few months - mainly from the wireless - that the film section of this column is going to have to take a back seat for this issue. Which is a pity, for several good films and TV items have been seen and enjoyed and, for good measure, just as the column was being put to bed a letter arrived from Jim Byrne of Steelestown in the County of Derry to say that no less than 9 Bing movies were screened on RTE (Radio Telefis Eireann) over 3 weeks around Christmas! These were the Roads to SINGAPORE, ZANZIBAR, MOROCCO, UTOPIA; GOING MY WAY, WELCOME STRANGER, BLUE SKIES, EMPEROR WALTZ and HIGH SOCIETY. Thanks, Jim. I'm sure you enjoyed them all! Here in Great Britain WHITE CHRISTMAS was Sky Movies Gold's treat for Christmas Day, with HIGH SOCIETY on BBC2 on the 28th. SINGAPORE was also screened on BBC2 on 21st., and with a repeat of GOING HOLLYWOOD on TNT there has been quite a lot of Crosby traversing the ether over the United Kingdom. One item I must mention before pressing the standby button on the TV relates to Carol Vorderman's TOMORROW'S WORLD. On the 23rd. December edition she demonstrated a new type of laser player that would read the music of 78s to give only the original recorded sound - no surface noise whatsoever. To illustrate this she played Bing's 1942 "White Christmas". It was the best I've heard it, and it must be the first time on TV for the original multi-million seller. Only snag is, the laser player costs £20,000. Just gotta win that lottery!

On The Radio - Paul Barnes

As announced in the last issue of BING, as a celebration of his life, the 17th anniversary of Bing's demise was marked on October 14th. by Paul Barnes who devoted most of the musical content of his programme to 'The Boss', an appellation coined by Barnsey on his BBC network radio programme from Norwich. Peter 'Dr. Swing' Moreton also rose to the occasion on 15th.; but first, Barnsey. As an introduction Paul suggested that whilst his tribute would not be chronological, scientific or particularly historic each of the selected items would be entertaining in their own way. This was all very true, with a rousing drive-off "Straight Down The Middle" - the re-mastered version. Paul's not the first presenter to assume that on the original recording Bing was backed by The Buddy Cole Trio only, that is, just a rhythm ensemble. As most readers of this magazine will be aware not only was Buddy's full orchestra involved but there was a big introduction (cut from the re-mastered release) and the thwack of the golf ball also featured. Admittedly, the little white pill didn't whizzzz past your ears from one speaker to the next as it does on the re-released version! For Ken Barnes and Pete Moore updated the recording by stereophonic enhancement and added instrumentation, but it was a big production number right from day one. A really historic track in the shape of "Muddy Water" figured next, and had Paul enlightening his listeners with the fact that this was The Boss's first solo performance. It's such a recording one wonders why 10 months were to elapse before Whiteman let the lad loose on his own again. An interesting sideline to the information imparted regarding the song was the disclosure that Harry Richman, the lyricist, was a pioneering aviator with not only a first trans-Atlantic round trip to his name but he also set a world altitude record. Being a very keen amateur flyer himself Paul knows about these things!

As it's a 'phone-in programme it wasn't long before the BT lines were buzzing (It's good to talk - so long as you're not paying the bill!) and there was ICC member Ray, of Hemel Hempstead, reminiscing about the A.E.F. (Allied Expeditionary Force) radio programmes and, particularly 'Duffle Bag', a mid-morning musical mixture with Der Bingle well to the fore, and plenty of V-Discs no doubt. Thereafter Paul's musical time machine hurtled through more than a decade of Crosbyana to Hollywood on 18th January 1956 when Bing, with a certain Louis Armstrong avec horn and handkerchief, regaled the residents of Rhode Island to a rousing rendition of what must be their most famous duet. At the time I recall the cinema audience clapping enthusiastically as Bing rounded off the performance with the undeniable truth - laid upon you - "And That's Jazz!" Apart from "Moonlight Becomes You" and the naughty 1939 fluffed take of "Wrap Your Troubles In Dreams" the remaining 7 titles were also duets. Though not forsaking Johnny Mercer in this season, Paul's been hooked on Connie Boswell and The Boss, and "An Apple For The Teacher" received one of its airings on this particular night closely followed by yet another chanteuse. This one perhaps more smouldering than hot: Peggy Lee. An encounter taking place "On A Slow Boat To China" from a December 1948 Philco Radio Time excursion.

"The Spaniard That Blighted My Life" and "Paris Holiday" embraced the talents of Jolie and Leslie Townes Hope; and the matter of who gets the "Top Billing" was neatly resolved by the Messrs. Astaire and Crosby. The pecking order was slightly more contentious in the comical parodies as purveyed by Bing and the bobby-sox baritone, from the latter's VIM programme. But it was left to Rosemary Clooney to round off proceedings, virtually, as, with Mr. C. of course, she sang "Let's Put Out The Lights And Go To Sleep" - a suitable reminder that the witching hour was nearly upon us. Paul wrapped up the programme affirming, with agreeable authority, that even 2 hours of non-stop music from The Boss could not do justice to the range of material he recorded over the years, the artistes he performed with and the people he influenced, many of whom Paul was hoping to include ..."Never mind." he confided, "We have a lifetime before us. There will be other opportunities!" Cue "Where The Blue Of The Night" - and John Scott Trotter. Nice one PB!

The following night, having listened to Barnsey, Dr. Swing came up with his own contribution in remembrance of that fateful Friday and Bingo's dramatic exit from the world's stage by playing a 7 minute excerpt from Bing's Kraft Music Hall programme of 6th. July 1944. The show featured the Dorsey Brothers purportedly meeting up for the first time since much wrangling and bickering separated these two giants of the big band era. In a way the break up was no bad thing for as a result we now had two great outfits, each with its own identifiable sound. I thought the 'IT OUGHT TO BE BAND' M.C. might have expanded on his good start to the programme by playing another couple of jazz orientated tracks by our man - but at least Bingo had the number one spot with a vocal on that rousing arrangement of "Exactly Like You" from Tommy and Jimmy.

From Megaphones to Microphones

'From Megaphones to Microphones' sounded an intriguing title for a radio series; and so it proved to be. A regular half-hour broadcast on the BBC World Service starting at 10.30 am on Friday, 11th. November and continuing for a further five weeks. Presented by Mark Curry this ambitious aggregation of artistes set out to trace some sixty years of 'crooning'. A theatrical art form born of 'an instrument producing electrical impulses corresponding to the vibrations of sound waves falling upon it' -the microphone. This was a series deserving of an in-depth review beyond the limitations of BING magazine.

Over thirty performers were heard singing, and in some cases talking, from Jolson to Jack Jones, Mae West to Barbra Streisand. Perhaps a referral to an Al Bowlly comment best encapsulated the benefit of the device that was to change the course of

Bing Sings: Crosby's Crooning explored (Fri, 10.30 am)

musical history insofar as the art of singing was concerned. He said, in essence, 'whereas megaphones muffled the voice, microphones gave pure sound without straining.' After a fragment of "I'll Walk Beside You" from the Irish tenor John McCormack an interesting comparison was made to Crosby singing the last couple of lines of "Where The Blue Of The Night" - not a million miles away from each other noted Mark Curry of Bing's 1931 recording. Again, a further worthwhile comparison was drawn by noting the Jolson influence on Bing on the featured recording "I'll Get By". Given this premise "High Water" also springs to mind.

Inevitably Russ Columbo and Rudy Vallee were seen as Bing's early rivals; but it is also worth noting here that the very popular Gene Austin sold six million copies of "My Blue Heaven", a sales figure that looked like remaining an all-time record until 1942 produced the unbeatable Berlin - Crosby classic. Bing tracks heard throughout the six weeks were "Learn To Croon", "The Spaniard That Blighted My Life" (and note how Bing changed style dramatically when he sang with Jolson), "A Couple Of Song And Dance Men" (Astaire), "The Moon Came Up With A Great Idea Last Night" (Lee), "How Could You Believe Me When I Said I Love You" (Garland), "Now You Has Jazz" (Armstrong), "Well, Did You Evah?" (Sinatra) and "As Time Goes By". It was very clear from much of Mark Curry's dialogue that he is a great admirer of 'the boy from Hoboken', but Bing was given more air time both by his recorded comments on other artistes, and himself, and by easily the greatest number of featured recordings. Notwithstanding Mark Curry's generous plaudits for Francis Albert, when it came to crooners - in my opinion a misapplied term - he made the very positive and

obvious statement that 'Bing wrote the book'. Few would disagree I venture!

Ken Crossland

On 9th. December one of the UK's leading lights in the world of Crosbyana, Ken Crossland, was a guest of Mike Athens and Chris Savory on their programme THE RECORD COLLECTORS which goes out on BBC Midlands Radio every Friday from 8.30 - 9.00 pm. After his introduction Ken pointed out that Bing was active in the recording studio for 51 years without ever missing one out. We know that he came pretty close to doing so a few times, particularly in the '60s, but his dedicated supporters around the world kept him aware of a possible lean year as letter tapes from Bing to his friends in the various appreciation societies will reveal. Our ICC member continued with the mind boggling statistics relating to Bing's career which, even among ourselves still have the power to amaze when reminded of them from time to time. Ken noted that this year the GUINNESS BOOK OF RECORDS has given up the debate on Bing or Elvis - and has resorted to the statement that between them they are the all-time top selling stars. Ken considers that to date Bing's sales probably exceed one billion. Ken sought to dispel the popular image of Bing as associated with the song "White Christmas" and the Road films and went on to say that the most significant factor of Bing's career was his influence on the style of popular singing and those who were to follow - "He invented the concept of the solo performer." But facts and figures were not the only feature of this entertaining half hour. Bing was heard singing with the Bob Scobey's Frisco Jazz Band - "Let A Smile Be Your Umbrella" - before some discussion on Crosby curios and collectibles. Ken, PLEASE, what is this about a mousetrap?! Rare records and special issues came in for more detailed discussion, as one would expect on a programme with such a title. A quote from biographer Nick Tocshes in his book on Dean Martin is well worth passing on to readers via Ken: 'No singer who came after Crosby would ever approach a microphone or a song without passing through his shadow.' A comment that I feel should be in every collection of quotable quotes. The next track featured was the famous impromptu recording of Bing with Ellington which Ken said was cut in the early hours of 11th. February 1932. "St. Louis Blues" Take-A, proving that Bing deserved the title of the 'First white jazz singer'. Some in-depth discussion took place on how Bing's image was to take over and perhaps conceal his genius; and how articulate and self-effacing he was. Given the limitations of a thirty minute programme Ken and his hosts were equally articulate in enlightening the casual listener on the Crosby charisma and giving a beyond-the-image dissertation on one who most of us consider to be the greatest figure in entertainment the world has ever known. Closing item for this enjoyable event was a studio rehearsal by Bing of a song parody advertising Ford cars, after which listeners were invited to 'phone in their questions to Ken on both Bing and Michael Holliday, on whom Ken had already done a similarly styled programme. Good publicity was given to the ICC which, as a result, may well have expanded the Circle's membership.

Happy Birthday to Ralph Harding

Birthday dedications feature regularly on radio. In mid-January both John Gunn and Paul Barnes were kind enough to play tracks for yours truly - courtesy of Wally Oldfield and Stan White respectively. (Thank you chaps!) Whilst out in Rayleigh, Crosby guru Wally Oldfield demonstrated brotherly affection for his sister with "You Must Have Been A Beautiful Baby" via '78 Vintage'. Certainly the most far flung of these birthday remembrances to reach the ICC offices came all the way up from that antipodean island where Mike Atherton and the lads have been locked in mortal combat with the old enemy. Two radio presenters on the Good Morning Show from North Queensland Radio, Paul and Nicky, would appear to have a weekly 'Who Am I?' quiz question based on clues. On this occasion quite obviously Bing. Nicky answered quickly and correctly, for her father is none other than that renowned Crosby collector, Ralph Harding! Especially for her Dad's natal day on 18th. December, Nicky played the -B take of the 1931 recording "Where The Blue Of The Night". This must have brought a tear to Ralph's eyes when he heard it! Richard Spendlove, in his regular programme, played "I've Got The World On A String" for Stan White, and for all of us lottery non-winners there was the Paul Barnes' dedication of that worldly-wise philosophy from Burke and Monaco, "I Haven't Time To Be A Millionaire!"

A Christmas dedication for Malcolm Macfarlane figured in a Greater Manchester Radio (GMR) programme on 18th. December. Entitled a Crosby and Como Christmas it featured a dozen songs linked with the two Mr. C's of the title and sung by a third Mr. C. in the studio! ICC member Roy Chappell. Assisted by Alec Collins on piano and Tricia White as joint presenter they took us through all the prominent Yuletime tunes by way of public request and dedication. For Malcolm it was, perhaps, inevitably "White Christmas" before closing with the co-host duetting "We Wish You A Merry Christmas" in this charming little half hour of seasonal melodies.

Sing Something Crosby

Regular listeners to Radio 2 on a Sunday afternoon will be aware of the SING SOMETHING SIMPLE programme which

features the Cliff Adams Singers - a choral group that runs through a half-hour of popular songs unashamedly sentimental and musically so bland as to defy any kind of controversy. When it became evident through the various Yuletide TV and wireless programme magazines that they would be presenting as hour long Special at 4.00 pm on Christmas Day entitled SING SOMETHING CROSBY (Repeated on Boxing Day at 1.00 pm) there was some speculation as to the format this would take. In the event their style and presentation remained unchanged. But what did come across from Cliff Adams was his genuine affection for Bing and the songs he sang. The programme was pre-recorded at London's Hippodrome theatre, Golders Green before an invited audience and, accompanied by Jack Emblow, they ran - no - drifted through thirty numbers that are indelibly identified with Bing in several thematic medleys: Cowboy songs, Irish melodies, the score from HIGH SOCIETY and so on. There were spots firstly from their lady soloist, Pat Whitmore, who sang "It's Easy To Remember" - first time I've heard the verse - and Ken Barry, who gave us "Moonlight Becomes You" and "Swinging On A Star". Their leader, Cliff Adams, played a very soothingly melodic "Only Forever" on piano and regaled his listeners with equally mellow adulation of Mr. Crosby: "The word 'crooner' was invented to describe his style of singing, and every bathroom in the western world echoed to 'ba-ba-boo'". They still do in many households, Cliff! It was a nice, gentle perusal of some of the songs from the Crosby Song Book that was ideal for the post-prandial period when the turkey, Christmas pud and wine induce a somnolence that does not take kindly to anything but the most tranquil lyricism!

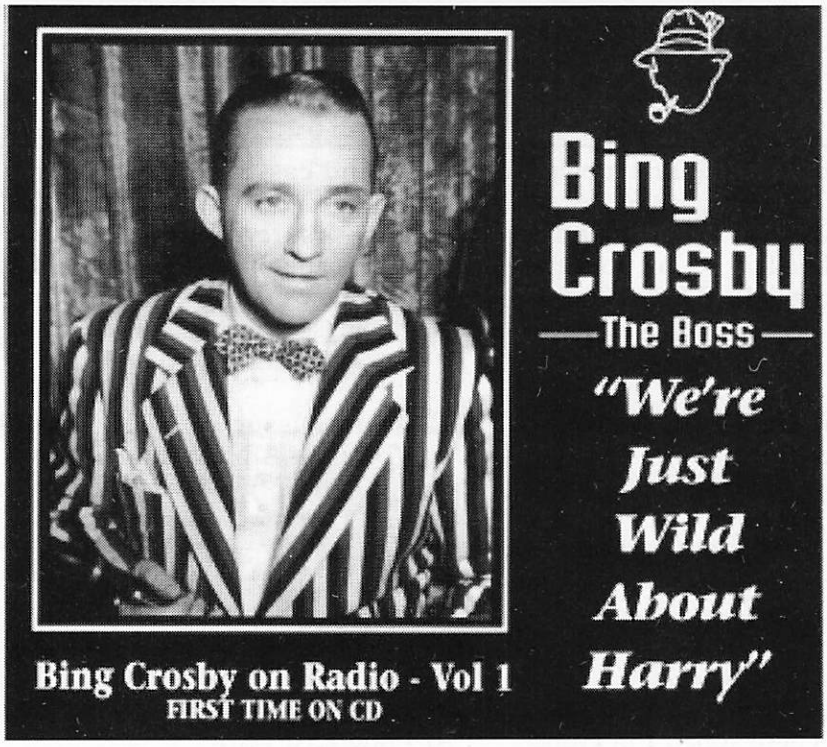
Apart from my usual thanks to regular sources of gen that supplements and expands this column I am also indebted to June Manton, ICC member of Thrapston, Northants., for a detailed listing of some thirty Bing tracks that she has heard on BBC Radio 2. Most of the songs are what one might expect to be played by such as Wogan, Stewart, Young et al. But from amongst these regulars with the occasional Crosby item my NOT 'THE BEST OF BING' AWARD goes to Hubert Gregg for featuring "Life Is Just A Bowl Of Cherries" and "Them There Eyes" among his selections - which also included "Exactly Like You" and "You're The Top". Whenever I see an album entitled THE BEST OF BING CROSBY his 1936 recording of "It Ain't Necessarily So" usually springs to mind. So readers may infer that 'The Award' - which could become a regular feature, and maybe shared - reflects a personal preference!

Good to have Trevor Littlechild back on Radio Cambridgeshire, even if not in full spate yet, for his knowledgeable enhancement of the music makes for excellent listening. His 15th. January programme on James V. Monaco, born 110 years ago to the day, proving to be a good example. As always, Trevor regularly features Bing.

No such good news on Alan Dell as yet, but it is hoped that his health will improve, for he is a staunch promoter of the Crosby cause, the jazz scene and good, popular music in general. David Jacobs always acknowledges Alan's Crosby Corner with a track, and whilst this particular DJ is less versed in the relevant catalogue he does play a balanced cross section of Crosbyana from around 1939 onwards.

John 'Romantic Old Fool That He Is' Gunn has kept the flag flying from his '78 Vintage' studio at 444 London Road, Westcliffe-on-Sea and has played any number of requests ranging from "Susianna" to "She's Funny That Way", also pausing each week to take in such trifles as Sinatra with his "Don't Bring Crosby" parody and a 'confession' regarding the IONIC cinema, Golders Green relating to the principle ballad from ROAD TO MOROCCO! Always a high percentage of 'Thirties material from JG - as the title of his programme would imply. One of his listeners would like to replace Crosby Corner with Bowlly Niche. Whilst a regular slot for the Greco-Lebanese minstrel would be welcome - not, please, at the expense of Bing!

10.05, BARNSEY LIVE is the proclamation that commences Paul Barnes' Monday to Friday bonanza. Never one to worry too much about the VERY occasional offensive 'phone call Paul conducts his two hour session with all the aplomb of an avuncular school master and between the happy music chats with his Norfolk Dumplings, and biddies from surrounding counties, about their cats, canaries, poetry and peonies; and while you may think that this 'souffle' comes across as a little too cosy, bear in mind that the good humour man almost always raises the level of conversation from the banal to the hilarious; and there's invariably a dissertation on flying or wartime experiences and, of course, the music to elevate the proceedings. If you like recordings by the British dance bands of the 'thirties, Fats Waller, the dreadfully delightful Darlene Edwards, Jimmy Durante, or any type of music and artiste that exists beyond the realms of Pop then BBC Network Radio for The Eastern Counties has it all. Even as I type Bing - sorry, Paul - The Boss is singing "Love Is Just Around The Corner", and there may very well be 'seconds' if I care to burn the midnight oil. Paul has now a further claim to fame in that the CD featuring KMH excerpts entitled WE'RE JUST WILD ABOUT HARRY has 'THE BOSS' as part of the title, with acknowledgement of the origin of this appellation in the first line of the sleeve notes. Bing had many nicknames, and by his 'immortality'; will retain them. It is certainly useful when writing articles to



be able to avoid the repetitious use of just the one name, but Bing will remain as Bing among the hard core of collectors.

Since last reporting on the Barnes phenomenon he has played well in excess of a hundred recordings by you-know-who. Many of them duets, and lots of radio material, with all the current crop of recently released CDs being well featured. Paul seldom misses out on topicality and has been known to change his programme with the weather: i.e., a miserable, wet January Monday night was lifted from the gloom by a last minute decision to play "Spring, Spring, Spring" - a great Johnny Mercer lyric admirably interpreted by Astaire and Crosby in the autumn of their lives. I like the occasional inclusion of a vintage classic or a Whiteman track now and again, and recordings of The Boss with Connie or Mr. Mercer are often played and always welcome. It would strain the resources of the magazine to list and comment on all the tracks that are played and heard over the air, but I have to pick out one special that is a great favourite among Bing aficionados which Paul, courtesy of Leslie Gaylor, was to hear for the first time. He played it on more than one occasion just for the sheer pleasure of hearing an unpretentious and charming little 'phone home' ballad - a virtual unknown other than by Bing - "Hello Mom", written and composed by Dunstedter, Jones and Loesser. There were three versions of this recording, all made with Capt. Eddie Dunstedter and His West Coast Army Air Force Training Centre Orchestra, and the Take Paul has is L3147-B released in the UK as the A-Side to "Poinciana" on Brunswick 03510. That there is added interest to Barnsey lies in the lyric wherein Bing confides that he has made his solo flight; and the realistic last line - hoping that Dad doesn't mind that he has reversed the charges is something that many of us have undoubtedly experienced! Our thanks go out to Paul for his entertaining programme. And thanks, too, to all the other 'proper music' presenters who, by their steadfast dedication to that which is inherently good, enliven our listening.

Bert Bishop

The Memories of Bing Crosby Show

This show continues to appear in the UK and we recently received a letter from member Dennis Saville giving details of one performance on February 4th. Dennis said:

"At the last minute, I discovered that Roy Chappell was doing a one night show at the Stag Theatre, Sevenoaks and as it was only 19 miles down the road from us, we got in the car and went to see him.

The programme was very good, lasting nearly two hours and Roy did not let us down. There was a strong jazz bias but that was only natural as Harry Strutters band was basically an 8 piece jazz band and of course Bing was a jazz singer initially. After the show, Jean and I were able to have a chat with Roy. He was pleased to talk to us and appreciated it when I gave him my Paramount lapel badge which I was wearing with my ICC badge."

We have now heard that the show is to tour Switzerland this summer starting in Ascona on June 30th. Other venues will be Brig, Chur, St. Gallen, Basle and Zurich. This will be a superb trip for Roy and it will spread the Crosby gospel a little further afield. Roy and the Orchestra have recorded a CD for release this Spring. More details on this at a later date.

KEEPING TRACK

Reviews of the latest releases on CD and cassette by Jim Reilly

I would like to thank everyone for their kind response to my first reviews. I only hope that I continue to get the assistance that I've had so far from members advising me of new releases. I can assure you that the help is greatly appreciated. There is quite a selection of new CDs this time around varying from what I consider to be Bing's best media of Radio to Hawaiian songs, Commercial recordings and those of the Yuletide.

We're Just Wild About Harry **Collectors Issue BCR001** **Origin Unknown**

It's Only A Paper Moon
Candle Light And Wine
Nevada
As Time Goes By
After You've Gone
I'm Making Believe
Moonlight Bay
Can't You Tell
All Through The Night
Someone Else May Be There When I'm Gone
I'm Building A Sailboat Of Dreams

You Brought A New Kind Of Love To Me
Easter Parade (w Marilyn Maxwell)
Put Your Arms Around Me Honey
My Ideal
After A While
Cuddle Up A Little Closer
Side By Side (w Marilyn Maxwell)
It Was Wonderful Then
Maria Elena
At Long Last Love
I'm Just Wild About Harry

Another new CD with all the material coming from that marvellous era of radio circa 1939 - 1945 from the KMH. Most of these songs are here complete with their introductions which to me makes them even more enjoyable and still very amusing with Trudy Erwin and Marilyn Maxwell with our friend Harry I particularly like 'Easter Parade', 'Nevada', 'As Time Goes By' (eat your heart out Humphrey Bogart), 'Maria Elena' and 'I'm Just Wild About Harry'. Virtually all this material is new to CD although it has previously been released on LP (Spokane series and some of it on the limited edition Australian albums). There is a nice selection of songs and the quality is very good with exception of some clicks and a small amount of surface noise on a few tracks which I'm sure won't spoil your enjoyment. This CD album is available now and I personally recommend members to get it as soon as possible as I think the demand may well exceed the supply. You'll be Wild if you miss this one as Bing is in such fine voice on all these tracks. The sleeve notes are informative and shows the album as Bing Crosby on Radio - Vol. 1, so there might be more releases from the same source.

Distribution: Barry Whittingham, Caravan, 1st Avenue, Greasley Street, Bulwell, Nottingham NG6 8NG
Running Time: 58.49
Price £8.60 inc. pp

Remember Me **Axis / EMI 8742602** **Australia**

Out Of Nowhere
Please
You're Getting To Be A Habit With Me
Love In Bloom
June In January
It's Easy To Remember
Red Sails In The Sunset
Pennies From Heaven
Sweet Leilani
Too Marvellous For Words

The Moon Got In My Eyes
Remember Me
Alexander's Ragtime Band (w C Boswell)
I've Got A Pocketful Of Dreams
You Must Have Been A Beautiful Baby
Sierra Sue
Only Forever
Where The Blue Of The Night
Moonlight Becomes You
White Christmas

It makes a nice change to see the full recording details included in the sleeve notes so you can actually see what takes have been used. The quality of all these commercial tracks is as one has come to expect from the Axis label - very good. Only the title track, 'Sierra Sue' and 'The Moon Got In My Eyes' have had limited exposure on compact disc whilst all other tracks have appeared on CD on quite a regular basis.
Running Time 63 Minutes Price about £8.00

True Love - 20 Greatest Hits
True Love*
White Christmas*
Swinging On A Star
Dear Hearts And Gentle People
Don't Fence Me In*
Welcome To My Dreams
Blue Skies
I'm Thru With Love
Spring Fever
I'm An Old Cow Hand From The Rio Grande

Hit Memories (Companion) 6188402 **EEC**
Moonlight Becomes You
Pistol Packin' Mama*
I Kiss Your Hand, Madame
Now Is The Hour
Beyond The Reef
You Are Too Beautiful
Too-Ra-Loo-Ra-Loo-Ral
Where The Blue Of The Night
What's New
Smarty

This has four more tracks than the MCA album "Bing Crosby Sings Again" which was released in 1986. The additional titles are marked thus* but the release date and the origin of this CD are not clear. Again with just a few tracks such as 'Welcome To My Dreams', 'Spring Fever', 'I Kiss Your Hand Madame' and 'You Are Too Beautiful' only having had limited exposure on CD it will probably not be widely acclaimed. The quality however is perfectly acceptable and I would recommend it to those who missed the earlier MCA album.
Running Time 59.24 Price £8

Bing Crosby & Friends **ASV Living Era AJA 5147** **UK**
I didn't have the full information when listing the contents of this album in the last issue of BING and 'Ida Sweet As Apple Cider' was missing. Having now obtained a copy of this album I'm pleased to advise that the quality is excellent., with a selling price of around £8 it is very good value. Running Time 75 Minutes.

Hollywood Guys And Dolls Volumes 1 & 2 **Parrot Records PARCD 005 & 006** **UK**
I listed the contents of both CDs in the last issue of BING so I won't repeat them again this time. Suffice it to say that the quality is really excellent taking into account that this is all radio material from the period 1947 to 1952. All tracks sound as fresh as if they were recorded yesterday. It is nice to see our old friend Geoff Milne was responsible for putting these compilations together and for producing the well researched sleeve notes. I see that there is a reference to saving Bob Hope for another time - I can't wait.... although I know I'll have to.. If I have any criticism I would have to say that "The Bold Fisherman" was a bit too much in evidence for my liking, and I would have preferred a few more Bing solos like the two used ("Them There Eyes" and "It Had To Be You") to have been included. For all that, I did however really enjoy both

compilations and recommend them to all members. I am sure that you will enjoy them and find them a welcome addition to your collections.

WW 11 Radio Christmas Shows **Laser Light 12 310** **USA**

KMH Show 21st December 1944*
Guests: Eugenie Baird and Kraft Choral Society
Bing Sings:
Adeste Fideles
Jingle Bells
I'm Making Believe
What A Difference A Day Makes
Silent Night

KMH Show 14th December 1944
Guests: Eugenie Baird and Jerry Colonna
Bing Sings:
Don't Fence Me In
More And More
Medley: Let's Start The New Year Right
Abraham / Be Careful It's My Heart
White Christmas

(*shown in the notes correctly but on the back sleeve as 21st Jan. 1944)
I was very fortunate to have had this CD in time for Christmas, so was able to enjoy it at the right time so to speak. Again the quality of these two full KMH shows is great and well worth adding to your collections. Bing's rendering of "More and More" really has to be heard - this CD would be worth purchasing for this alone. To me these shows never appear dated and I can listen to them time and time again. Running time 60 Minutes Price Around £8.00

Bing Crosby Christmas Album **PolyGram Records 314 520 21-2** **USA**

The Song Of Christmas
Christmas Is
And The Bells Rang
A Time To Be Jolly
When You Trim Your Christmas Tree
I Sing Noel
The First Family Of Christmas
A Christmas Toast
Round And 'Round The Christmas Tree
Christmas Is Here To Stay

I had forgotten how enjoyable this marvellous collection of Yuletide songs is. Most of the titles are new to CD and the only pity is that that there was no sign of the CD prior to Christmas. The content is identical to the albums "A Christmas Toast" and "A Hollywood Toast" released in 1973 and 1977 respectively. The quality is excellent and if you can obtain a copy I'm sure that you won't be disappointed. I don't however have any idea how much it will cost you. I am indebted to Leslie Gaylor for loaning me the CD for review purposes. Running time 30 Minutes

A Christmas Toast From Bing **Mercury** **CD-22664-2** **USA**
has the same contents as the Polygram CD Price: $6.99 +tax

Christmas Wishes From Bing Crosby and The Roger Wagner Chorale **CemaCD S21-57902** **USA**
10 tracks with Bing content: Do You Hear What I Hear / The Little Drummer Boy / I Wish You A Merry Christmas / Have Yourself A Merry Little Christmas / O Holy Night Price : $6.99 +tax

Bing Crosby Christmas Classics **CMC 93-101—BC** **(assume) USA**
White Christmas / Adeste Fideles / Rudolph The Red-Nosed Reindeer / Away In A Manger / Oh Little Town Of Bethlehem / Silent Night. With only 6 tracks I can't see the point of anyone bothering to issue this CD or buying it come to that.
Price: $5.99 +tax

A Merry Christmas With Frank And Bing **Regency CD-V-20040** **USA**
Merry Christmas To You / Jingle Bells / God Rest Ye Merry Gentlemen / Hark The Herald Angels Sing / O Come All Ye Faithful / It Came Upon A Midnight Clear / Away In A Manger / O Little Town Of Bethlehem / Rudolph The Red-Nosed Reindeer.
10 tracks Price : $3.99 +tax

Bing Crosby's Hawaii **GoodMusicRec.C103820** **USA**

My Isle Of Golden Dreams
Sweet Leilani
Song Of The Islands
Blue Hawaii
Paradise Isle
To You Sweetheart, Aloha
Aloha Oe
When You Dream About Hawaii
In A Little Hula Heaven
South Sea Island Magic
Now Is The Hour
Red Sails In The Sunset
Moon Of Manakoora
Some Enchanted Evening
Mele Kalikimaka w The Andrews Sisters
Trade Winds
Sail Along Silvery Moon
Sing Me A Song Of The Islands

A Song Of Old Hawaii
Sweet Hawaiian Chimes
Remember Hawaii
Bali Hai
Harbour Lights
Beyond The Reef

This is the re-release of the two LP set "Hawaiian Collection" issued in the USA in 1987. The quality is excellent with the exception of surface noise on some tracks (a little adjustment of the treble controls will improve the situation). Bing's voice is well forward on all tracks and this CD makes enjoyable listening. 13 of these songs also appeared on the "Blue Hawaii" album* but the remaining eleven have not appeared on a CD solely devoted to Bing, making it a very worth while purchase. I find it hard to understand how "Now Is The Hour" managed to find itself with this selection of songs - or is my geography up the creek? (* You may recall that this was recorded slightly on the fast side, which rather spoilt the album for some members - there are no such problems with this CD.) Price $16.98 for the CD or $12.98 for 2 cassettes (No.103812). Available only from Good Music Co. (a mail order concern). Again I am indebted to Leslie Gaylor for loaning me the CD for review purposes.
Running Time: 73.14

Bing Crosby The Blue Of The Night **MusicDeluxMSCD12** **UK**

Where The Blue Of The Night
Dinah
Sweet Georgia Brown
Some Of These Days
You're Getting To Be A Habit With Me
Temptation
June In January
I'm An Old Cowhand
You Must Have Been A Beautiful Baby
Sweet And Lovely
Shine
Cabin In The Cotton
You're Beautiful Tonight My Dear
You've Got Me Crying Again
May I
With Every Breath I Take
Mister Gallagher And Mr Shean

The sleeve notes of this album state that the songs were recorded in the1940's for radio broadcast sponsored by Philco, so it was with great interest that I listened to it only to find that, as you might have guessed, all are the commercially recorded versions. The quality is perfectly acceptable, although this is identical to the CD, **Dinah** Piltz 448212-2. If you do get carried away and purchase this thinking it to be radio material there is a Guarantee printed on the sleeve saying that they will refund your money if you are not completely satisfied. Price £6.49 Running Time 50.54

Bing Crosby Collection **Biem/ Stemra COL009** **Holland**

Just One More Chance
Sweet And Lovely
Glow Worm
Blacksmith Blues
Come What May
Dark Moon
Feet Up
I Apologise
I Surrender Dear
Maybe It's Because
Now That You're Gone
Please Mr Sun
White Christmas
Blues My Naughty Sweetie Gives Me
When The Midnight Train Leaves For Alabama
Where The Blue Of The Night
Cockeyed Optimist
Dancing In The Dark
Down Yonder
A Thousand Violins
I Found A Million Dollar Baby
I'm Thru With Love
Now That I Need You
Pittsburgh Pennsylvania
Rudolph The Red-Nosed Reindeer

The majority of titles are from radio and quite a number appear to have been recorded at the wrong speed although it sounds acceptable in most cases. Most of the material has previously appeared on CD and LP and 11 of these 25 songs appeared on the CD "11 Historic Recordings" which I assume was previously reviewed in the pages of BING. This CD was released in 1993 and only just come to light via The Record Centre. Running Time 67.52 Price around £5.00

Bing Crosby - On the Sentimental Side **Parade PAR6021 Now On Cassette** **UK**

Side 1
My Heart Is Taking Lessons
The Funny Old Hills
Joobalai
East Side Of Heaven
Hang Your Heart On A Hickory Limb
On The Sentimental Side
This Is My Night To Dream
I Have Eyes
You're A Sweet Little Headache
Side 2
An Apple For The Teacher
A Man And His Dream
Still The Bluebird Sings
April Played The Fiddle
I Haven't Time To Be A Millionaire
In My Merry Oldsmobile
Medley Of Gus Edward's songs
Go Fly A Kite
The Moon And The Willow Tree

That Sly Old Gentleman Meet The Sun Half-Way
This cassette should be on sale in early February. The CD was previously reviewed in the pages of BING but as this was some time ago I thought it only right to list the 20 titles again. Note: **The World Of Bing Crosby / On The Sentimental Side** Trace 0401582 Holland is identical to this CD so don't be tempted by the nicely designed sleeve and change in title. Start Audio & Video are pleased to offer UK members special prices for 'On the Sentimental Side' of £4.99 for the CD and £2.99 for the cassette. They also sell the CD as part of a 3-CD box set titled 'We Must Never Say Goodbye' (PAK 904) at £10.99. All prices include p. & p. The other 2 CDs in the box set are 'Remembering The Forties (non Bing with bands of the day including Geraldo, Louis Levy, Lou Preagar, Nat Gonella, Harry Roy, Jack Hylton, Sydney Lipton) and 'Vera Lynn' (20 tracks). If you want to take advantage of these kind special offers, write to Start Audio & Video, (for the attention of Brian Atkinson), Suite 20a, Canada House, Blackburn Rd., London NW6 1RZ

GUEST APPEARANCES: For those who like to collect everything (and can afford to).

Gus Arnheim / Echoes From The Cocoanut Grove Take Two TT410CD USA
Out of Nowhere What Is It? (w. Loyce Whiteman)
20 tracks from transcribed radio shows dating from 1931. This is a real collector's item with two of Bing's earliest live recordings. Considering when this was recorded the quality of this CD is very good, although it is expensive at about £13.

George Gershwin - The One And Only Parade PAR2033 UK
I Got Plenty Of Nuttin' Summertime
Having 21 tracks, Bing's contributions both come from the musical 'Porgy & Bess.' Other artists on this compilation include: Ella, Fats Waller, Fred Astaire, Gertrude Lawrence, Helen Forrest, Al Jolson, Billie Holiday, Louis Armstrong, Elizabeth Welch, Judy Garland and George Gershwin at the piano.
Price: not known.

Hollywood Sings The Boys Charly Records CDCD 1163 UK
Moonlight Becomes You I'm Thinking Tonight Of My Blue Eyes
I Have Eyes The Moon And The Willow Tree
I Haven't Time To Be A Millionaire
Having 20 tracks, other artist appearing are Dick Powell, Tony Martin, Danny Kaye, Al Jolson and Kenny Baker. This is another of Charly's budget price CDs which won't break the bank and is excellent value for money at £3.25 from that well known Birmingham emporium. It would be worth paying this price for the five Bing tracks on their own.

We'll Meet Again 40 War Time Hits (CDs) Intermusic?SADGB 53038 Portugal
CD1 Deep In The Heart Of Texas CD2 You Are My Sunshine
Pistol Packin' Mama
Other artists include; Glenn Miller, The Andrews Sisters, Mills Bros, Les Brown, Benny Goodman, Vera Lynn, Count Basie, Duke Ellington, J & T Dorsey, Harry James, Stan Kenton Woody Herman and the Ink Spots Price £11.99

Don't Ask For The Moon - We Have The Songs Conifer Records CD - UCD400 UK
Cassette - UMC400
Only Forever is the only Bing title - 26 tracks with the likes of Fred Astaire, Hutch, Judy Garland, Frank Sinatra, Al Bowly, Ella, Peggy Lee, Jo Stafford, Nat King Cole, Mary Martin, Helen Forrest and many others This is a good selection of our type of music.

True Love Telstar TCD 2692
True Love(w Rosemary Clooney)
This CD has been in the shops for some time and this is the only Bing track.

SOME MORE CHRISTMAS ALBUMS: I have not purchased most of these myself so can't make many comments regarding their quality and in general I have only listed the Bing content as it would take up too much space to do otherwise. I also decided not to include the prices for these CDs as most won't be available at the time of going to press.

100% Christmas (2CDs) Telstar TCD 2754 White Christmas, Peace On Earth - Little Drummer Boy

A Very Nostalgic Christmas **Empress RAJCD 839** God Rest Ye Merry Gentlemen, White Christmas
Christmas Time With The Stars **Conifer Records Yule 300** Santa Claus Is Coming To Town
Christmas With Louis Armstrong **Blue Moon BMCD 5001** **USA**
Silver Bells w Carol Richards, White Christmas, Twelve Days Of Christmas w The Andrews Sisters, Adeste Fideles and I'll Be Home For Christmas. 25 titles with other artists Ella, Frank Sinatra, Dinah Washington, Mario Lanza, Peggy Lee, The Mills Bros., Dick Haymes, Nat King Cole and Johnny Mercer - Louis only gets to sing on two tracks.
It's Christmas Time **EMI Records 0777 7 8101 2 7 CDEMTV69** White Christmas
Let It Snow Columbia 474637 2 The White World Of Winter
That's Christmas (2CDs) **EMI Records 72438 31630 21** White Christmas
That's Christmas - Various Artists (2CDs) **EMI Records CDEMTV 88** White Christmas and Do You Hear What I Hear
The Best Christmas Ever (2CDs) **Virgin Records VTCD23** Peace On Earth - Little Drummer Boy, White Christmas.
The Sinatra Christmas Album **Reprise 9362-45743-2** **USA**. Go Tell It On The Mountain and We Wish You The Merriest....from The Sinatra and Fred Waring collaboration - the quality is excellent on all 13 tracks and although this is no place to promote Francis Albert I consider that he comes a close second to Bing when it comes to the festive season. It's a bit expensive at around £14 in some shops but well worth purchasing if you like Frank. It should be noted that there is another album with this same title, but this does not include the Bing tracks.
Yule Cool - 43 All Time Christmas Classics From The Golden Age Of The Christmas Song (2CDs) **Virgin Records** **VDCD 36,7243 400023 2 9** Happy Holiday

Mel Torme - A Tribute To Bing Crosby **Concord Jazz CCD-4614** **Paramount's Greatest Singer (also available on Cassette NoCJ-614-C)**

This Must Be My Night To Dream /It Must Be True
Moonlight Becomes You
I Can't Escape From You
With Every Breath I Take
A Man And His Dreams
Without A Word Of Warning
May I
Please
Don't Let That Moon Get Away
Soon
It's Easy To Remember / Adios
Love In Bloom
The Day You Came Along
Pennies From Heaven
Learn To Croon

I briefly mentioned this in the last issue of BING but was unable to list the contents. I have since obtained a copy and although it is not a Bing compact disc it is certainly a marvellous piece of Crosbyana. To me this is one of the best non Bing albums I have purchased for many a long year. Mel Torme is an excellent singer and makes a fine job of all these Bing songs. The arrangements are very much to my taste (not too jazzy) although, I concede that some people may find the tempo to be a bit too much the same throughout the album. Mel Torme's voice seems to mellow with age and listening to him sing these songs it is not hard to imagine that he is a true Bing fan. See what he had to say in the sleeve notes. I quote as follows:

" In the world of music, in 1994, Bing Crosby is the Forgotten Man. And that is unfair, unconscionable and utterly ridiculous. Prior to Crosby's emergence, singers were staid, stiff and rigid in their approach to the popular song. Bing changed all that, with his easy, off-the-elbow style of "crooning." His relaxed renderings became blueprints by which a whole generation of singers followed on and copied and, in some cases actually imitated. The Sinatra furore changed all of that and suddenly Crosby found himself relatively ignored in favour of bleating bobby-soxers and mass hysteria. But one has only to look at his body of work as an actor and a singer to realise that he was the true original, a handsome, articulate star, with a voluminous vocabulary and a voice filled with timbre and feeling. The title of this album should have been "The Paramount Singer." That title has a two-fold meaning; the singer under contract to Paramount pictures, who espoused a light, airy, totally believable acting style and comfortable, easy manner with songs written for him by Ralph Rainger, Leo Robin, Johnny Burke and Jimmy Van Heusen. Also "The Paramount Singer" means just that; the topmost, number one, paramount singer of them all. That is what Bing was - the singer of the century. Without Bing there would have been no Sinatra or Haymes or Como or any of the rest of us. Bing Crosby was THE role model and, without him as the pathfinder, we would have lost our way. Bravo, Bing!"
I say.....Bravo Mel Torme! (It is noted on the sleeve that "It Must Be True" and "Pennies From Heaven" are not from Paramount pictures but were so synonymous with Bing, it was felt that they had to be included on the CD)

FROM MY CRYSTAL BALL: I have heard from John McNicholas that the Chronological Bing CD is now due for release in February and I am also given to understand that the MCA Andrews Sisters CD has been shelved for the time being. Both were mentioned in my last review. ASV have scheduled a new Bing release which is provisionally set for June and will be entitled " I'm An Old Cow-Hand". The contents will consist of 25 cowboy songs and in ASV's own words promises to be a hugely enjoyable collection. I

am indebted to Leslie Gaylor for this information. This should be good to add to our collections - I look forward to seeing the contents. I understand from Richard Hart that JSP are to release a new Bing CD to be titled "Whistling In The Wildwood" having at least 24 commercial tracks from between 1936 -1942. I have seen the list of proposed titles and eagerly await this release.

I wish to thank Leslie Gaylor, Ernest Sutkowski, Phil Clarke, Ray Purslow, George Baillie and Richard Hart for their kind help with information. This completes my reviews this time around. If I have missed anything and you notice it, just send me the details and I'll be pleased to try and include it in the next issue. If you also want to mention about the quality this would also be helpful. Until next time.

Jim Reilly

Thanks, Jim for a very comprehensive round-up. The Mel Torme CD attracted a lot of attention elsewhere and whilst a magazine called CD Review was downright critical, we saw generally favourable reviews in Billboard and other periodicals. The 'Cabaret Hotline' newsletter in New York was particularly complimentary and we reproduce their review with acknowledgements to them

Ken Crossland was moved to send in his thoughts too and he echoed Jim Reilly's comments about

MEL TORME - A TRIBUTE TO BING CROSBY (Concord Jazz)

Paying homage to his musical inspiration, **Bing Crosby**, foremost jazz stylist **Mel Torme** does a fine job on this, his latest album. Backed by **Man Broadbent** and a 20 piece string ensemble and inspiring arrangements, **Torme** cannot help but shine. Albeit, following his custom of late, playing it quite safe, this beacon of the jazz world frequently soars. This is most evident on the likes of **"Moonlight Becomes You"** given a warmly phrased reading that is quite perfect. In a darker, somewhat heavier toned baritone, the singer remains in a class with few peers in this genre's music. He is such a sublime musician and delivers with his usual trademark polished intonation that one cannot help but being awestruck at times. The album's best moments occur with perrenials such as **"Love In Bloom"** and **"It's Easy To Remember"**.

the sleeve notes. Ken went on to say:

'Torme's velvet voice has thickened somewhat with the passing years - more noticeably so on this album than on some of his other recent outings on Concord - and of course for all his devotion to Crosby, his style is quite unlike Bing's. Happily therefore he doesn't allow his thickening pipes to tempt him into the slightest Crosby imitation; the songs are all sung in their own right by a singer who takes them on his own terms. If I had a criticism of the album, it would be that it lacks a change of pace, and the overall feeling one is left with is that of late night listening, but nevertheless for anyone who is a devotee of Bing or Torme, or indeed just enjoys hearing quality songs from a quality performer, the album is well worthwhile.'

What the papers say

CHRISTMAS AROUND THE WORLD
Bing Crosby's Christmas Tale
VIRGINIA, THIS IS THE STORY OF DEAR OLD SANTA CLAUS...
GOODY
ONCE UPON A TIME THERE WAS A MAN CALLED SANTA CLAUS. HE RAN A SMALL ENTREPRENEURIAL BUSINESS...
SANTA INC.
THINGS WEREN'T GOING TOO WELL FOR OL' SANTA... PAUL KEATING HAD RAISED INTEREST RATES AGAIN!
OH NO...!
BAD NEWS, BOSS?
INTEREST RATES UP
ON TOP OF THAT, THE TRANSPORT WORKERS STRIKE HAD MEANT ALL SLEIGH DELIVERIES WERE BEHIND.
LOADING BAY
NOT TO MENTION THE DELAYS ALREADY BEING EXPERIENCED IN AND AROUND SYDNEY AIRPORT DUE TO LAURIE BRERETONS THIRD RUNWAY FIASCO
THEN, UNDER AN INDUSTRIAL RULING, THE UNIONS MOVED IN AND MARCHED SANTA'S WORKFORCE OFF TO JOIN THE UNION
TOY WORKSHOP
SANTA INC.
THINGS LOOKED GRIM... KIDS WEREN'T GOING TO GET THEIR TOYS, CREDITORS WERE OWED MILLIONS, SHAREHOLDERS WERE LEFT WITH WORTHLESS SANTA STOCKS!
FINALLY THEY DECLARED SANTA INDUSTRIES BANKRUPT
...AND HE LIVED HAPPILY EVER AFTER THANKS VERY MUCH
MERRY CHRISTMAS!
SO YOU CAN HAVE YOUR XMAS CAKE AND EAT IT!
SO IT SEEMS!

We could fill in a whole magazine if we reproduced all of the articles seen since the last edition. Space limitations mean that we must confine ourselves to this cartoon from the Sunday Herald Sun of Melbourne mocking the Australian economy which was sent in by John Wall.

COPY DATE FOR NEXT EDITION

25th JUNE 1995

All material to the Editor please

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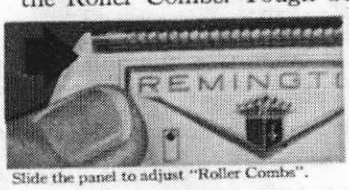

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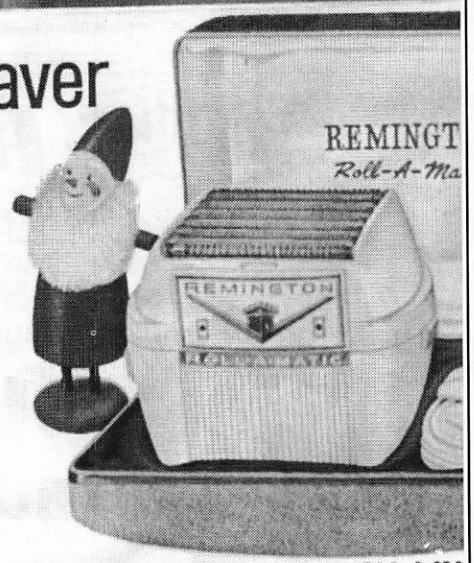

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